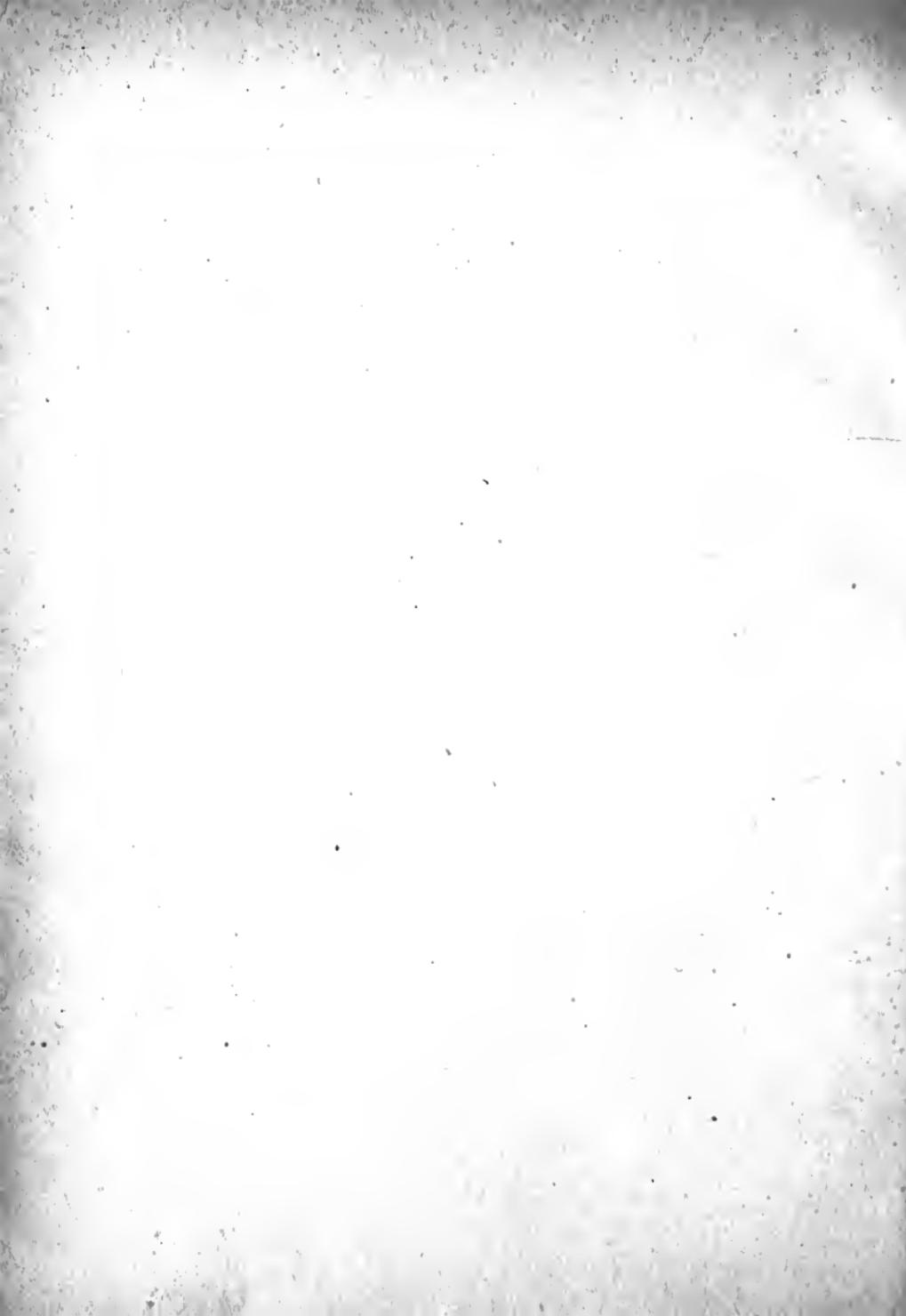




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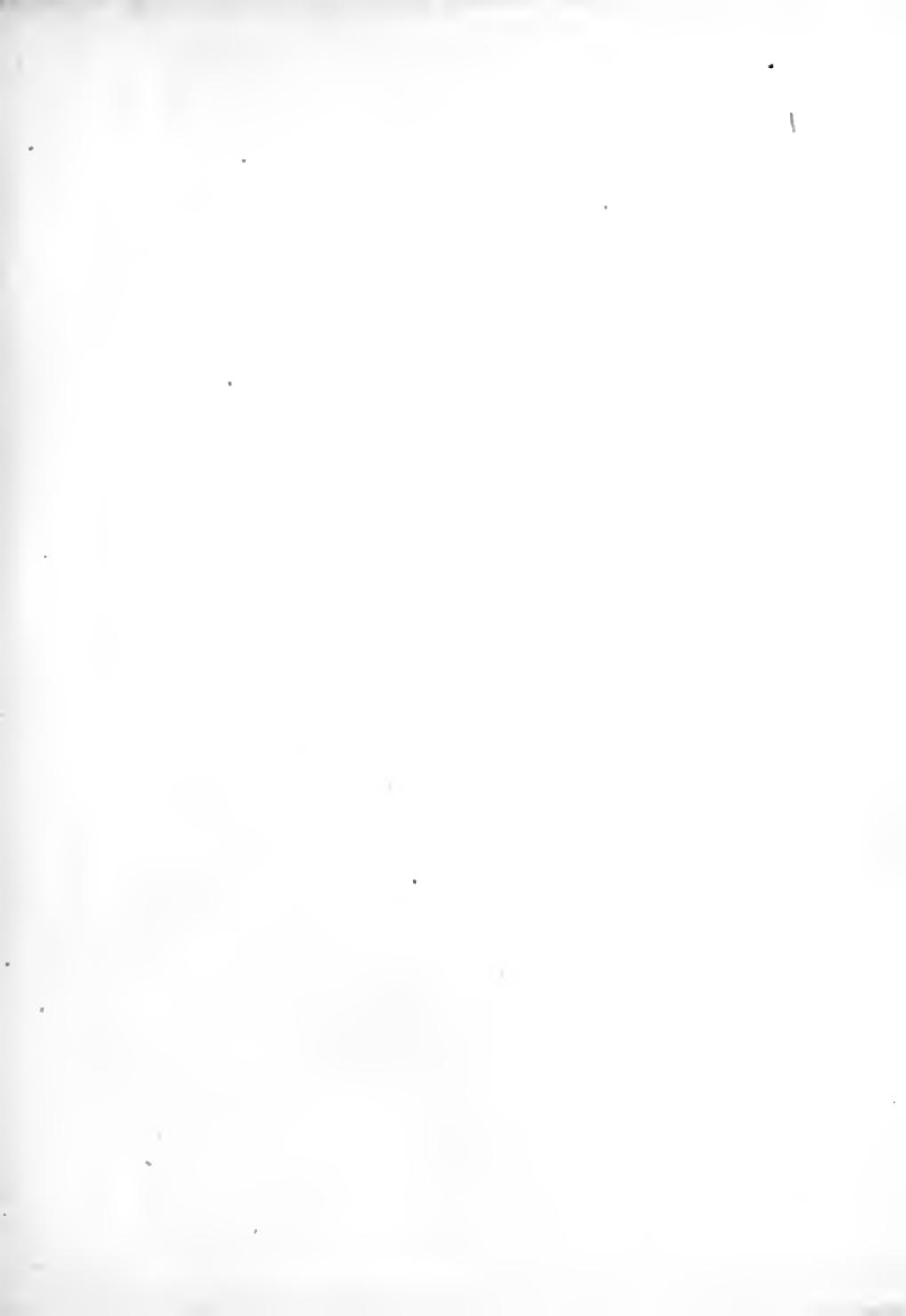
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"We praise Thee, O God"
from a painting by J. Eadie Reid

X

The Story of the Bagpipe

BY

W.M. H. GRATTAN FLOOD

MUS. DOC., NATIONAL UNIVERSITY OF IRELAND;
AUTHOR OF "HISTORY OF IRISH MUSIC,"
"STORY OF THE HARP," ETC.

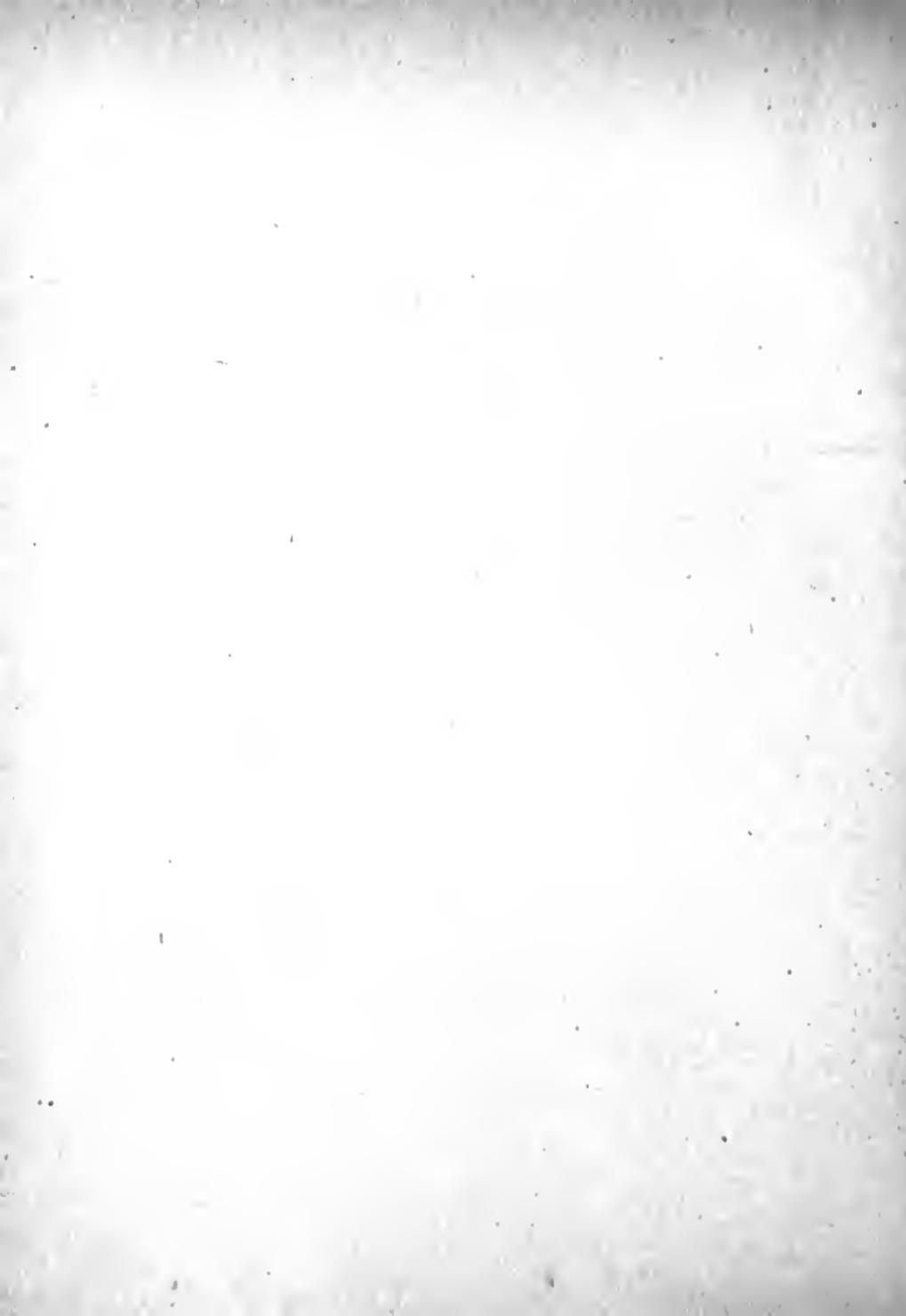
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1911

Dedicated to
LORD CASTLETOWN OF UPPER OSSORY, K.P.,
(THE MACGILLA PADRAIG),
THE DESCENDANT OF THE
KINGS OF OSSORY,
A VOTARY AND PATRON OF
IRISH PIPE MUSIC,
AS A SMALL TRIBUTE OF ESTEEM.



Preface.

To most persons the bagpipe is associated with the strident skirl of an instrument inseparably bound up with memories of “bonnie Scotland.” But when it is remembered that the genesis of the pipes goes back to the remotest antiquity, and that the instrument can rightly be claimed as the precursor of the organ, the *raison d'être* of a work like the present stands in need of no apology. Yet, strange to say (as was also the case of *The Story of the Harp*), no handy volume has hitherto been accessible dealing with the history of the bagpipe, though, of course, various phases of the instrument have from time to time been treated by foreign and British authors.

Mr. J. F. Rowbotham would have us believe that the *drum* is the oldest of all instruments; but I see no reason in life why the *pipe* cannot claim a similar antiquity. The primitive form of reed blown by the mouth must date back to a very early period in the world's history, and Mr. St. Chad Boscowen assures us that there are Chaldean sculptures of about B.C. 4000 with a representation of the pipes. Egypt and Persia gave the lead to Greece and Rome, and, as a matter of fact, beating reeds have been discovered within the pipes found in Egyptian mummy cases. The Pandean

Story of the Bagpipe

pipe was merely a development of the simple reed-pipe, and it is now ascertained that the ancient Egyptians employed the bagpipe drone.

Coming down to modern times, the bagpipe was the fashionable instrument at the French court under Louis XIV. It will probably surprise some Philistines of our day (who scoff at the bagpipe) to hear that the titled dames of France at the close of the seventeenth century proudly carried round their pipes in white silk cases with pale pink ribbons, and played on the *musette*.

And surely those who have read the histories of the Highland regiments will admit that the martial ardour inspired by the *pibroch* contributed not a little to the many victories on record. The Highland pipes were in evidence at Assaye, Ciudad Rodrigo, Vittoria, Vimiera, Quatre-Bras, Waterloo, and other engagements. Similarly, the Irish pipes were effectively heard at Fontenoy.

In the following pages I have endeavoured to tell the story of the bagpipe, and to weave the known facts of its history into a connected narrative.

For much kind help in preparing this volume I must express my indebtedness to Lord Castletown, Mr. W. J. Lawrence, the Rt. Hon. Dr. M. F. Cox, the late Dr. Watson, Mr. Henry Egan Kenny, Mr. Bruce Armstrong, Mr. F. J. Bigger, and Mr. J. J. Buckley.

WM. H. GRATTAN FLOOD.

ENNISCORTHY,
October, 1911.

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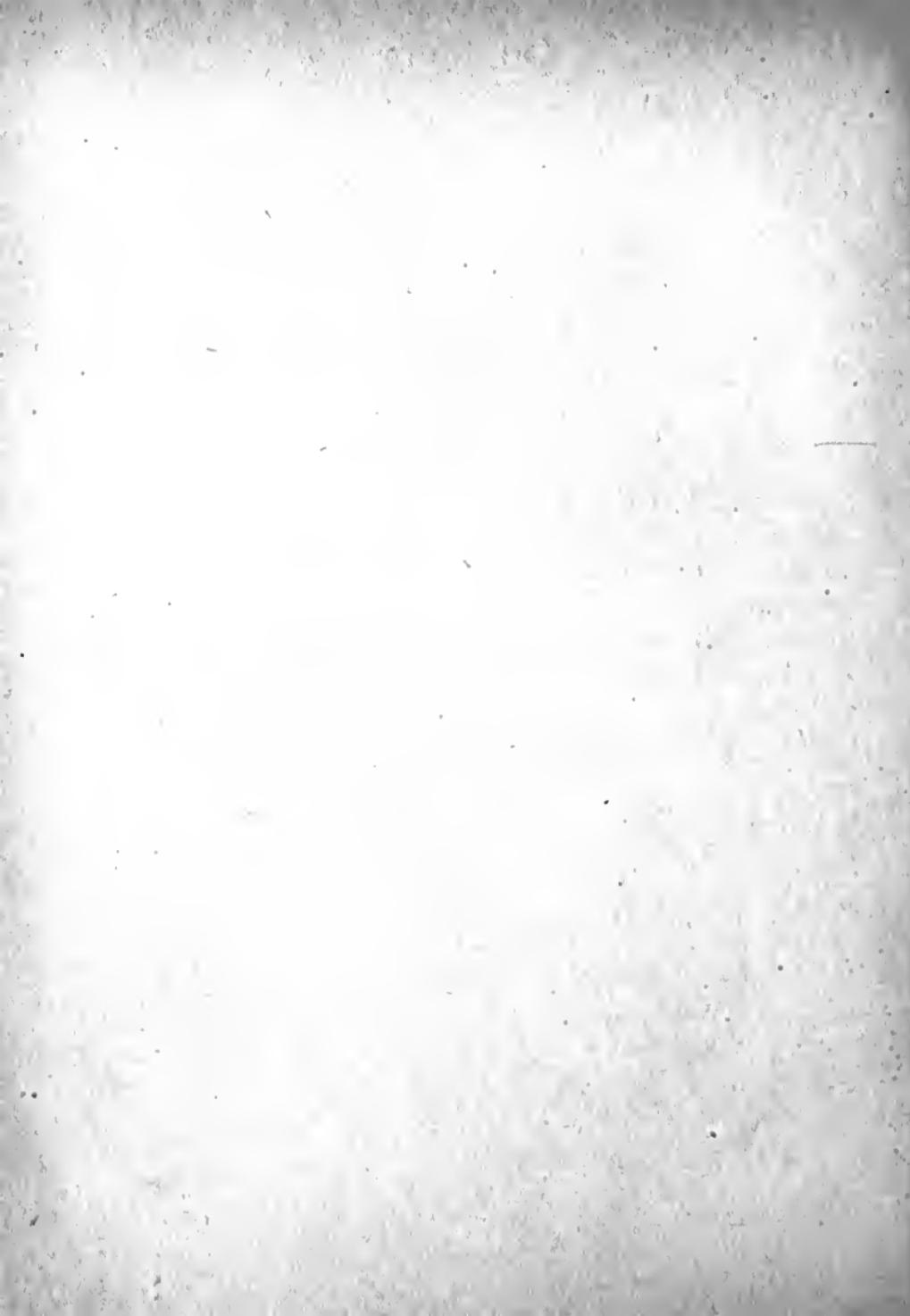
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The Story of the Bagpipe.

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ORIGIN OF THE BAGPIPE.

The Book of Genesis—Nebuchadnezzar's band—Chaldean sculptures—
The Pandean pipe—The simple reed—Origin of the flute—The
pipe with the bag—Primitive organ at Arles—The *hydraulus* or
water organ—Various names for the bagpipe.

IN the Lutheran version of the fourth chapter of the Book of Genesis (21st verse) we read that Jubal “was the father of fiddlers and *pipers*.” This rude rendering, though undoubtedly intelligible enough in the sixteenth century, has been superseded by the revised translation of “such as handle the harp and organ.” At the same time it is necessary to point out that the term “pipe” is a more satisfactory translation of the Hebrew *ugab* than “organ,” inasmuch as *ugab* really means a pipe or bagpipe, or wind instrument in general, for which the

Story of the Bagpipe

German equivalent is “pfeife.” Thus, in the very commencement of the world’s history, we find allusion to the ancient instrument which forms the subject of the present work.

Again, in the third book of Daniel there is a reference to the band of Nebuchadnezzar, though the Hebrew word *sumphonia* is erroneously translated Nebuchad-nezzar’s Band “dulcimer” in the English Bible. Biblical scholars are now agreed that *sumphonia* means “bagpipe,” not “dulcimer,” and, as a matter of fact, the name of the musical *form* known as “symphony” is an echo of the old word which in the Middle Ages meant pipe music, and subsequently vocal music accompanied by instruments. It may be as well to add that *psandherin* is the Hebrew word for dulcimer, and the Vulgate translates it as *psalterium*—Chaucer’s *Sautrie*.

In a previous volume of this series¹ I adduced arguments to prove that the harp was the evolution of the hunter’s bow of primitive man, and I Chaldean Sculptures pointed out that Mr. St. Chad Boscowen had examined Chaldean sculptures representing the harp and the *pipes* associated with the memory of Jubal. Therefore we are safe in assigning as ancient an origin to the pipes as to the harp, and the first beginnings of the two instruments must have been from about the same date.

Far back in the distant past somebody found out that the simple reed-pipe when blown with the mouth

¹ *Story of the Harp*.

Shepherd's Pipe

produced a musical sound. Most readers are familiar with the Pandean pipe (fabled to have been invented by the god Pan), which was the development of the shepherd's pipe, or chanter, whilst the Egyptians attributed the invention of the flute to the god Osiris. Another name for the Pandean pipe is the syrinx.

The very first form of wind instrument must be sought in the simple reed, and its origin may, with much probability, be attributed to a prehistoric shepherd, who, when tending his sheep along the bank of a river, first discovered the musical capabilities of a bored-reed. Naturally, the name "shepherd's pipe" has clung to this primitive attempt at a wind instrument.

Even if it be disputed as to the origin of the pipe, a not unlikely explanation has been offered to the effect that the wind among the reeds produced musical sounds akin to the *Æolian harp*, and so opened up the field of discovery for some wandering minstrel-shepherd. Surely the existence of reeds or bamboos must needs have suggested the latent possibilities of the reed pipe. And, naturally, from the simple reed-pipe, blown at one end by the mouth, the flute was also evolved: thus, the reed is the parent of the pipe and the flute. In the course of years, whether by accident or design, the advantage of two holes in the reed was discovered, and then the transition from two holes to four holes was obviously due to the disposition of the two fingers of either hand.

The Pandean Pipe

The Simple Reed

Origin of the Flute

Story of the Bagpipe

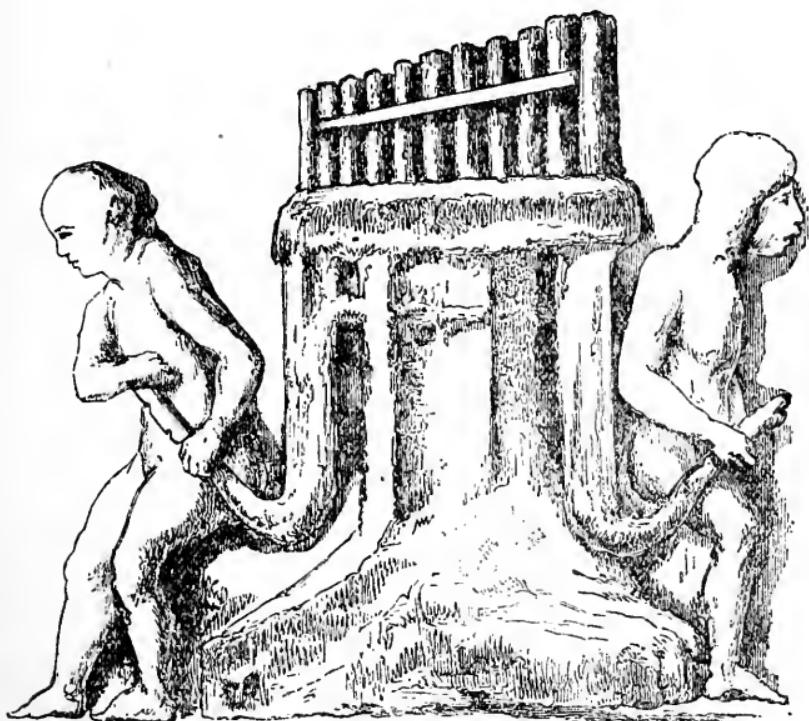
The four-holed reed or pipe was further developed by two additional holes, played on with the three fingers of either hand, and this six-holed reed with a long reed without holes to which it was attached, formed a flute with a drone pipe, known to the Egyptians as the *arghool*.

As centuries rolled by, the simple reed pipe was improved by the addition of a bladder, and was termed *chorus*. Subsequently the skin of an animal, generally a pig, was employed, and a pipe, or two pipes, introduced, with a mouthpiece, by the medium of which it was blown. From this instrument the *askanlos* or bagpipe resulted.

That the primitive organ was really a form of bagpipe can best be proved by a reference to the accompanying illustration, wherein it is seen that the wind is evidently supplied by the lung power of the two blowers, who alternately supplied the required pressure of blowing vigorously. Indeed, it is a fair deduction that the inconvenience arising from the difficulty of keeping up the wind supply by the two attendant "blowers"—real live blowers—resulted in the invention of the *hydraulus*, or water organ, water power replacing lung power. Those acquainted with the early history of the organ do not need to be told that to the mechanical genius of Ctesibius of Alexandria, about the year B.C. 260, is due the invention of the *hydraulus*, the water forcing the wind through an inverted hollow base, on the top of which

The Hydraulus

was a pipe or trumpet. Mr. C. F. Abdy Williams¹ says that the hydraulus was "the earliest known wind instrument not blown by the human lungs," and he



PRIMITIVE ORGAN: SCULPTURE IN THE MUSEUM AT ARLES.

adds that "the modern pneumatic organ is in reality a huge combination of the primitive Pan-pipe and Bag-pipe." Of course, the development of the pipe in the

¹ *Story of the Organ.*

Story of the Bagpipe

direction of the Syrinx does not concern us here, but it is remarkable that the "King of instruments" should trace its origin to the same source as that of the bagpipe—namely, the shepherd's reed.

The substitution of a bellows, or wind-bag, blown by the arm for the simple pipe blown by the mouth, gave

Various Names for the Bagpipe rise to the *cornemuse*, *musette*, *sackpfeife*, *sampogna*, *samponia*, and the Irish *Uilleann*

pipes, as will be seen in the following pages.

Other names for the bagpipe are *surdelina*, *bignou* (*biniou*), *loure*, *cornamus*, *chèvre*, *chevrette*, *saccommuse*, *piva*, *gheevita*, and *ciaramella*.

CHAPTER II.

BAGPIPES OF ANTIQUITY.

Ancient Egypt—The Arghool—Artificial reeds—Persian bagpipes—Sculpture in Assyria and Nineveh—Terra-cotta representations at Tarsus—Bruce's discovery of a reed-pipe at Thebes—Chinese traditions—The bagpipes of Northern and Southern India—The chorus—Biblical references—Clement of Alexandria—St. Jerome on the bagpipe—First Christmas legend.

ANCIENT Egypt, the home of the arts, which is gradually yielding up its secrets to the explorers, seems to have had quite a number of wind instruments, including the bagpipe. Miss Kathleen Schlesinger, in a paper on "The Origin of the Organs of the Ancients," brings forward ample evidence to prove that the ancient Egyptians employed the bagpipe drone.¹ This conclusion is based on the discovery of the straws or beating reeds belonging to the pipes, and which were found in the mummy cases. One of these is now to be seen in the British Museum. In fact, many of the double pipes may fairly be regarded as a reed and a drone, especially in the cases of pipes of unequal length. There are several sculptured figures

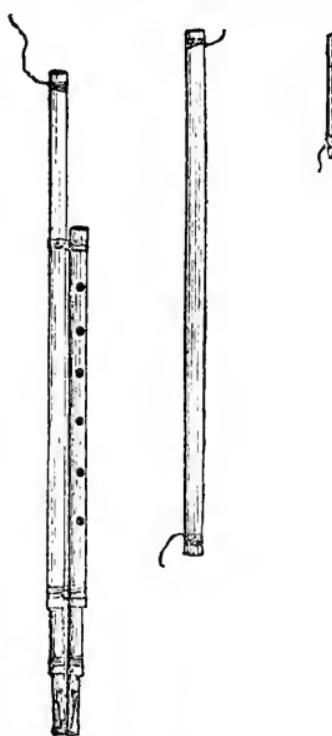
Ancient
Egypt

¹ Prof. Garstang discovered a Hittite slab on which is sculptured a bagpipe player. This figure he dates as B.C. 1000.

Story of the Bagpipe

of Egyptian players on two unequal pipes—a short pipe (chanter) and a drone. The annexed figure of the

Arghool will at once bear out the view that many *Arghool* of the double flutes were in reality a short reed of six holes, to which is joined a long pipe without holes—or drone pipe.



THE ARGHOOL: WITH ITS DRONE AND LENGTHENING PIECES.

As a proof of the advanced state of pipe music among the ancient Egyptians, Dr. T. Lea Southgate tells us that one of the Artificial Reeds found at Panopolis dating from B.C. 1500 had an artificial reed as a head-piece, or beak, giving a scale almost similar to the chromatic scale at present used. This ancient head-piece (according to Mons. Maspero), who fixes the date as about B.C. 1500, was

undoubtedly a bored reed, treated artificially so as to form a bulb. This form of reed proves the Egyptians to have been an extremely cultured people.¹

¹ The modern Egyptian *summarah* has a goatskin bag, into which the two pipes are inserted.

Assyria and Nineveh

The Persians, too, were acquainted with the bagpipe. Towards the top of the bas-relief on the arch at Kermanshah there is represented a stage, on which are performers on various instruments, including a bagpipe: four of the musicians—evidently females—are seen playing respectively on a flute, a pan-dean pipe, a kinnor, and a bagpipe.

Persian
Bagpipes

Assyria had its form of bagpipe, as is evident from a still remaining sculpture on a monument, and so also had Nineveh. Nebuchadnezzar, who founded a great library at Babylon, employed a band of musicians, including pipers. I have previously pointed out that the so-called “dulcimer,” mentioned in the third book of Daniel as one of the instruments in Nebuchadnezzar’s band, was in reality a bagpipe.

Sculpture
in Assyria
and
Nineveh

At Tarsus, in Cilicia, there is a very fine terra-cotta, dating from B.C. 250, on which is represented a piper playing the bagpipes. Representations at Tarsus, as Bible students are aware, were the birthplace of St. Paul, and was the home of philosophy and the arts, including music.

Tarsus

Bruce, the traveller, made a most important discovery in a tomb near Thebes, as he found ancient fresco panels, in one of which bagpipes were depicted—genuine reed pipes of the drone type. I have in a former volume alluded to the beautiful harps discovered by Bruce, but the “find” of the two bagpipe paintings is of interest as accen-

Reed-pipe
at Thebes

Story of the Bagpipe

tuating the widespread acquaintance with this martial instrument in the East at a very early period.

If we are to believe the traditions of China, the bagpipe is the oldest instrument in the celestial empire.

Chinese Traditions The Chinese legend is as follows:—Law and politics had been fixed on a firm basis by the Emperor Hoang-ty about the year B.C. 2585, and he then determined to regulate the music of the Chinese empire. Accordingly he deputed his Prime Minister, Lyng-lien, to arrange the whole musical system. Lyng-lien, having successfully bored a bamboo reed between two of the knots, blew through it, and discovered to his astonishment that it emitted a musical sound. Just at this psychological moment the rhythmical sound of the river Hoang-ho as it flowed by coalesced in unison with the sound produced from the bamboo. This sound Lyng-lien made the keynote of the Chinese scale. Two celestial birds then came on the scene and sang alternately the remaining notes of the scale of twelve pipes.

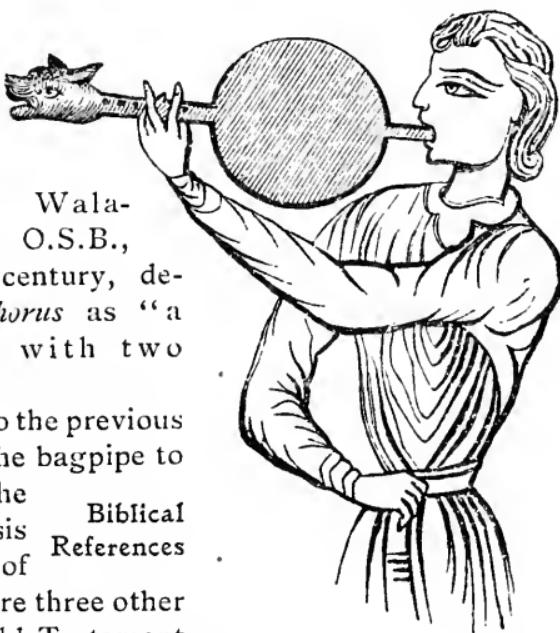
Bagpipes of Northern and Southern India Double pipes are found in India, on sculptures of wood and stone. The *Moshug* of Northern India is a form of bagpipe, whilst in Southern India are found two instruments closely resembling the *chorus*—namely, the *Sruti-upunga* and the *Bhazanr-s'ruti*, illustrations of which will be found in Day's *Music and Musical Instruments of Southern India and the Deccan*. Engel tells us that the Hindoos were undoubtedly acquainted with the bagpipe, to which

Biblical References

they gave the name of *poongi*; also called *toumrie* and *magoudi*.

A peculiar form of bagpipe is the *chorus*, which may popularly be described as a reed pipe or flute inserted in an air bag or bladder. Gerbert gives two illustrations of it taken from a manuscript of the ninth century at St. Blaise. Apparently there were only four holes in the chanter of the *chorus*, and its compass must have been limited. Walafidus Strabo, O.S.B., in the ninth century, describes the *chorus* as "a single skin with two pipes."¹

In addition to the previous references to the bagpipe to be found in the Biblical Book of Genesis and the Book of Daniel, there are three other texts in the Old Testament that are admitted by the best authorities as alluding to this instrument. These three Biblical allusions are



CHORUS: FROM A MS. OF THE NINTH CENTURY AT ST. BLAISE.

¹ Comm. in cap., XV. Exod. Paris, 1624.

Story of the Bagpipe

to be found in the first book of Samuel (x. 5), in Isaiah (v. 12), and in Jeremiah (xlvi. 36).

It would appear from a passage in the writings of Clement of Alexandria, as quoted by Dr. Burney,¹ that the bagpipe, or pipe, was used as an accompaniment for early Christian worship. He says:—"Though we no longer worship God with the clamour of military instruments, such as the trumpet, drum, and *pipe*, but with peaceful words, this is our most delightful festivity."

Some writers tell us that St. Augustine of Hippo alludes to the bagpipe, but this is not so, as the instrument he writes about can only be the organ. However, the great St. Jerome makes a reference to the bagpipe, proving the popularity of the instrument in his day.

This chapter may well conclude with a brief summary of the legend of the first Christmas, immortalized by the well-known drawing of the Nativity from the master brush of Albrecht Dürer. The legend has it that on the never-to-be-forgotten first Christmas the shepherds who tended their flocks and saw the wondrous light heralding tidings of great joy played their bagpipes in the cave at Bethlehem to express their jubilation on the birth of the Infant Saviour.² Probably Handel was

¹ Burney's *History of Music*, vol. ii. p. 26.

² For the best account of Christmas and other carols see *The Story of the Carol*, by E. Duncan.

First Christmas Legend

influenced by this tradition when he composed the Pastoral Symphony to introduce the scene "Shepherds abiding in the field," as he marked it "Pifa," or bagpipe melody, indicating that it was played by "Pifferari."

CHAPTER III.

GREEK AND ROMAN BAGPIPES.

Ancient Greece—Dion Chrysostomos—Martial describes the *askaulos*—Virgil's reference to it—Nero's vow to be a bagpiper—Contorniate representations—Greek sculpture in Rome—Sculptured bronze at Richborough—Aulus Gellius—Aristides Quintilianus—Procopius's testimony—The Capistrum.

THE very name *askaulos* indicates that the skin-pipe, or bag-pipe, was of great antiquity among the Greeks.

Ancient Greece No doubt it was from Egypt that the musical culture of Greece was mainly derived. The earliest double flutes and reed pipes used by these people were of Egyptian origin, as were also those of Etruria. Naturally the *monaulos* was the simple pipe, whilst the *di-aulos* was the double pipe, having a beating reed. Regarding the advanced state of Greek music, Mr. C. F. Abdy Williams refers to a chorus from the *Orestes* of Euripides B.C. 400, and he is of opinion that the performer extemporised a symphony or interlude at the close of each verse. The Greeks employed the alphabetic notations, one for vocal music and the other for instrumental, the former being written *over*

Martial's Askoulos

the text, whilst the latter was written *under*. In fact, the earliest existing work on music was by Aristoxenus, about B.C. 300, being a *résumé* of his lectures at Athens.¹

But although numerous references to pipes and double pipes are to be met with, the first authority to definitely mention the bagpipe is Dion Chrysostomos, a Greek writer, about the year A.D. 100. The following quotation is convincing:—“And they say that he is skilled to write, to work as an artist, and to play the pipe, with his mouth on the bag placed under his armpits.” There is no mistaking the Greek words *auleo* and *askos*, and it has previously been explained that *askoulos* or *sumphonia* is the bagpipe, as we now understand it.

Dion
Chrysos-
tomos

As far as can be now ascertained, the first to mention the askoulos, or bag-pipe, is the poet Martial, in his *Epigrams* (Book X. iii.), about the year 105. The word *askoulos* is invariably equated as *tibia utricularis*, and is described as a pipe blown by the mouth with a drone pipe and a bag. The writer of the Epistle to Dardanus tells us that one of the pipes was for the purpose of blowing through, or the mouthpiece, and the other was the chanter. Seneca also alludes to it (Lib. x. epist. lxxvii.) as employed in the theatre.

Martial
describes
the
Askoulos

¹ Dr. Burney gives a drawing of an ancient gem, in which Apollo is represented as walking with a lyre in his hand and a bagpipe slung over his shoulders.

Story of the Bagpipe

Inasmuch as the Romans also employed the bagpipe, which they named *tibia utricularis*, it is not surprising that many of their writers refer to it. Virgil tells us, at least such is the interpretation given by Montfaucon on the bagpipe,¹ that it was a favourite instrument at banquets.

Suetonius states (cap. liv.) that Nero, the Roman Emperor (A.D. 37-68), had registered a vow before his death, that in case he escaped from his enemies he would figure at the public games as a performer on the *hydraulus*, the *charaulos*, and the *bagpipe (utricularis)*.²

Several writers would have us believe that the contorniates of Nero, one of which is in the British Museum, represent a bagpipe, but the instrument is really the *hydraulus*.³

Bianchini tells us that there is an ancient Greek sculpture in bas-relief in Rome (casa di Principé di Santa Cever) representing a Celt playing on the Irish warpipes, or *pib mor*. Some writers call the instrument a *pythaulus*, which is almost the same as *askaulos*. There is also a white marble statue of a bagpiper in Cortona, regarding which a learned dissertation was published by Signor Maccari, who declares the

¹ Montfaucon, tom. iii. p. 188.

² Suetonius, cap. liv.

³ C. F. Abdy Williams, *Story of the Organ*.

Roman Pipers

instrument to be a “*tibia Otriculare*, or *Fagotto o Piva*, or *Cornemuse*.¹”

Apparently, judging by the sculptured bronze found at Richborough Castle, in Kent, the Romans introduced the bagpipe into Britain. Pennant, in his *Tour in Scotland*, describes this “find,” and says that the piper is represented as a Roman soldier in full military marching order, implying, of course, that the Romans marched to the sound of the bagpipe.

Sculptured
Bronze at
Rich-
borough

It is not a little remarkable that the Lacedemonians, according to Aulus Gellius, employed the bagpipe to rouse the army when on the march, borrowing the idea, no doubt, from the Egyptians. The Romans, in turn, borrowed the idea of the bagpipe as a martial instrument from the Greeks.

Aulus
Gellius

Some Scotch writers quote Aristides Quintilianus as an authority for the early use of the bagpipe in the Highlands, but the reference can only apply to the Celts of Ireland. As will be seen in the seventh chapter, Scotland got the bagpipes from Ireland.

Aristides
Quintilianus

As we approach the fifth century we are on firmer historical ground, and we learn from Procopius, a Greek writer who flourished at the commencement of the sixth century, that the Roman foot soldiers had the bagpipe as their “band of music,” whilst the Roman horse soldiers had the trumpet.

Procopius's
Testimony

Story of the Bagpipe

The Romans were accustomed to have bagpipe contests, and lung power counted for a good deal.

Capistrum On that account the players on the pipes—as also the competitors on the flute—almost invariably wore a *phorbia* or *capistrum*. This *capistrum* was a leatheren headstock, or bandage, encircling the cheeks, as a safeguard lest the player should overstrain himself in blowing. Doubtless, as before stated, this precaution gave birth to the idea of the bellows or wind-bag.

CHAPTER IV.

ANCIENT IRISH BAGPIPES.

Pre-Christian Ireland—The Breton Laws—A Saga of the seventh century—The *tinne* or *ceitharcoire*—Gerbert's illustration—The bagpipe in church—Keeners with pipers in the tenth century—The *Dord Fiansa*—Cuan O'Lochain—Pedal point—Giraldus Cambrensis—Geoffrey the piper—William the piper—Irish pipers in Gascony and Flanders—The Irish war-pipes at Calais—Battle of Falkirk—The *pib mor* at Crecy—Statute of Kilkenny—Pipers admitted to the Dublin franchise.

IT has frequently been asserted that the ancient Irish only borrowed the use of the bagpipe from the Romans, but the fact is the other way about.

Archæologists are now agreed that much of the Roman civilization was due to the Celts, and there is not a shadow of doubt but that the bagpipe was used in pre-Christian Ireland, whence it was brought to Wales and Scotland.

No better proof of the antiquity of the bagpipe in Ireland need be adduced than the references to it in the Breton Laws of the fifth century. In this most ancient *corpus* special legislation is enacted as regards the bagpipe, or *cuisle*. The word *cusle* in old Irish—of which the modern form is *cuisle*—means the pulsing of the artery in the wrist,

Pre-
Christian
Ireland

Brehon
Laws

Story of the Bagpipe

but primarily the *vein*, a blood-vessel, hence a *pipe*. At the great *Feis* (Assembly, or Parliament) of Tara the pipers occupied a prominent position, as we read that the *cuisleannach*, or pipes, were among the favourite instruments heard in the banqueting hall (*teach miodhchuarta*).¹ This *Feis* was held from pre-Christian days until the year 560, when King Dermot MacFergus presided over the last *Feis*, after which date "Tara's Halls" were for ever deserted.

In one of the ancient Irish historical tales, dating from the seventh century, and which describes the *Bruidhaen da Dergu*, a palace of Da Derg, at *Bothar na Bruighne* (Bohernabreena), County Dublin, there is given an account of the persons who came to pay homage to King Conaire the Great, b.c. 35. Among others were "nine pipers from the fairy hills of Bregia" (County Meath). These pipers are described as "the best pipe-players in the whole world," and their names are given as Bind, Robind, Riarbind, Sihe, Dibe, Deichrind, Umal, Cumal, and Ciallglind.

In this old saga² the bagpipes, or "set of pipes," is called *tinne*, whilst the band of pipers is designated *cetharcoire*, or the four-tuned. Whitley Stokes is of opinion that *cetharcoire* has reference to the tuning of the chanter, the long drone, and the two reed-drones; but I rather

¹ Petrie's *Antiquities of the Hill of Tara*.

² In the *Fair of Carman*, dating from the seventh century, allusion is made to pipers and fiddlers.

Portative Organ

incline to the view that it means four pipes, inasmuch as the old Irish *pib mor* had only two drones. It is to be observed that the still-used term "a set of pipes" is analogous to the now obsolete "pair of organs." Also it is remarkable that as early as the seventh century pipers were accustomed to play in bands.

Many writers assert that the *chorus*, as described by Gerbert, an illustration of which he gives from a manuscript of the ninth century at St. Blaise, is the old Irish or Highland pipe. However, even a cursory examination of the Gerbert's Illustration illustration is sufficient to prove that it cannot be equated with the *pib mor*. The bag doubtless acted as a sort of reservoir for the wind, but it is a crux as to how it was utilized. At the same time, it is well to note that Giraldus Cambrensis alludes to the *chorus* as if it were the Irish bagpipe, but probably the confusion of the same name for different instruments is the cause of all the trouble, just as in the case of the *crwth*.

In the early Christian Church in Ireland the bagpipe was occasionally used either as a solo instrument or to sustain the sacred chant.¹ And, as before stated, the small organs used in the Irish churches in the eighth century were in reality but glorified bagpipes. In fact, the portative organ was little more than an enlarged bagpipe. Mr. C. F. Abdy Williams describes it as follows:—"It was hung

¹ In one of the panels of the High Cross of Clonmacnois, dating from *circa* 910, there is a sculptured figure of a man playing the bagpipe, standing on two cats.

Story of the Bagpipe

round the player's neck, who worked the bellows with one hand and played on the keys with the fingers of the

other. . . . In some manuscripts the portative has the form of a little organ with a series of pipes, concluding with *two or more considerably longer than the rest*, enclosed in a little tower with a cross at the top, like a church tower: these were probably *drones giving a perpetual bass note, as in the bagpipe.*"



A PORTATIVE, OR KINFAL. (BRITISH MUSEUM ADD. MSS. 18,192, F. 19.)

Keeners
with Pipers
in the
Tenth
Century

evidence, and we have dozens of references to the bands of pipers playing at funerals. Keeners (persons who sang the *caoine*, or lament for the dead) are alluded to in the oldest Irish writings, and there is a very interesting Irish poem describing the nine

That the bagpipe was used in religious processions there is ample

Battle of Allen

professional keeners (*crossans*) who assisted at the interment of Donnchadh, King of Ossory,¹ father of Sadhbh (after written Isolde, or Izod), Queen of Ireland in the year 975. In this ancient poem we read that the nine keeners² sung a lamentation to the accompaniment of "cymbals and *pipes* played harmoniously."

In connection with the death of Donnbo at the battle of Allen in 722, as found in an Irish manuscript of the eleventh century, we read that Donnbo was "the best minstrel in Ireland at *pipes* and trumpets and harps," etc. On the night of the battle it is related that "the head of Donnbo raised the *Dord Fiansa* (a strange strain), the sweetest strain of music ever heard, so that all the assembly wept through plaintive beauty of the song."

In an Irish poem on Tara by Cuan O'Lochain, written about the year 1015, there is reference to "the pipers and jugglers" who were privileged to enter the King's house and to drink his beer. This Cuan O'Lochain was not only Chief Poet, but was practically Head King of Ireland from 1022 till his death in 1024.

The Irish may claim the invention of the musical form known as "pedal point," or "drone bass"—that

¹ This Donnchadh is the direct ancestor of Lord Castletown of Upper Ossory.

² In the old Irish "Pot of Avarice"⁴ we read that while the poem was being sung the *nine* leading musicians of the company played music round the pot.

Story of the Bagpipe

is, the sustaining of the key-note, or tonic, as an accompaniment to the melody. Guido gives a specimen of this primitive form of harmony in his *Micrologus*,¹ and the bagpipe drone may be regarded as the substratum of the modern harmonic scale.

From the tenth century the bagpipe was gradually displaced by the harp in the favour of the upper and middle classes, and hence when Giraldus Cambrensis visited Ireland he only makes special mention of the harp and timpan, or fidil. At the same time, we are indebted to the Bishop-elect of St. David's for a very graphic description of the Irish dress of the twelfth century, which makes it clear that the "Highland" costume of to-day is really only a modification of the ancient Irish dress.

As early as the year 1206, among the deeds of the Priory of the Holy Trinity (Christ Church Cathedral), Dublin, there is mention of Geoffrey the Piper. Fifty years later, in the same valuable muniments, there is calendared a grant of land to William the Piper and Alice, his wife, in the parish of St. Werburgh's, Dublin, at a rent of six shillings a year. We can fairly conclude that the bagpipe, though relegated to the humbler classes, still found favour with cultured amateurs—even as it does at present in Ireland.

¹ See Chapter XIV.

Irish Pipers in France

Whilst King Edward I. was in Gascony during the years 1286-89 he sent for some Irish troops, and, as a matter of course, pipers, being "the musicians of the kerne," followed in the train of the native and Anglo-Irish soldiers to enliven them to deeds of daring.¹ In 1297 Irish kerne were again availed of in the Flanders campaign, and again did the strains of the Irish war-pipes make the welkin ring.

One of the earliest drawings of the Irish bagpipes is in a manuscript copy of the *Dinseanchus*—an Irish topographical history—in the British Museum, dated 1300, describing the Irish kerne who accompanied King Edward to Calais in 1297. In this manuscript there is an illuminated initial letter with the quaint device of a pig playing with all-becoming gravity on a set of bagpipes. The royal proclamation ordering "all the King's lieges in Ireland to supply arms and horses and to go with them in company of the King in the present war with the King of France" is dated May 4th, 1297, and was sent to Sir John Wogan, Viceroy of Ireland. The truce with France was proclaimed in Ireland in the following October, as appears from the State papers.

It is remarkable that the Irish and their brethren of Scotic Minor should be found in opposite camps at

¹ Previously, in 1243, King Henry III. had a large body of Irish troops in France, who, no doubt, had their war pipers with them.

Irish
Pipers in
Gascony
and
Flanders

Irish War
Pipes at
Calais

Story of the Bagpipe

Falkirk on July 22nd, 1298, and probably the martial effect of the Irish pipes suggested to the Scotch the employment of the *pib mor* in battle. **Battle of Falkirk** Be that as it may, Irish pipers accompanied the troops levied from Ireland in the Scottish campaign of the years 1297-1303.

Thus from the thirteenth century we can trace the Irish *pib mor* as the military music of Ireland, the national outcome of the "bands of pipers" **Piob Mor at Crecy** at sacred and secular gatherings, especially at funerals. And be it understood that these brave Irish pipers marched always in the van of the army. At the famous Battle of Crecy on August 26th, 1346, there were 6000 soldiers from Ireland, "with their pipers," whose prowess contributed not a little to the success of the English King.¹

The first blow struck at the popularity of the bagpipe in Ireland was the *Statute of Kilkenny*, enacted at a Parliament held in Kilkenny before Lionel, Duke of Clarence, Viceroy of Ireland, in **Statute of Kilkenny** March 1366. Among the enactments of this infamous statute was one which made it penal to receive or entertain "pipers, story-tellers, rhymers, etc.," on the plea that they acted as "Irish agents or spies on the English, whereby great evils have often resulted." Henceforth anybody violating this statute was liable to be attainted and imprisoned—"that is, both the Irish agents and the English who receive or give them anything, and after that they shall make fine at the King's

¹ Irish pipers were also at Harfleur in 1418, and at Rouen in 1419.

Statute of Kilkenny

will, and *the instruments of their agency shall forfeit to our lord the King.*" That this statute was not allowed to be a dead letter is evident from an entry in the Patent Rolls, dated October 25th, 1375, licensing Donal O'Moghan, an Irish bagpiper, to dwell within the English pale, "for that he not alone was faithful to the King, but was also the cause of inflicting many evils on the Irish enemies."

From the *Calendar of Ancient Records of Dublin*, edited by Gilbert, we learn that pipers were held in esteem in the capital of the Pale in the middle of the fifteenth century. Thus in 1469 Richard Bennet, *piper*, was admitted to franchise "by special grace." In the same year John Talbot, "pyper," was admitted "on having served apprenticeship."

Pipers
admitted to
the Dublin
Franchise

CHAPTER V.

ANCIENT WELSH PIPES.

Irish colonists in Wales—Testimony of Kuno Meyer—Irish origin of the Eisteddfod—Bardic system borrowed from Ireland—Howell the Good—Battle of Carno—The Eisteddfod at Caerwys—Prince Howell the poet—Brompton, Abbot of Jervaulx—Gerald Barry—Morris's Welsh collection.

ALL Celticists are now agreed that Irish colonists practically made their own of Wales between the third and the tenth century, and there was constant intercourse between the two countries. The Irish Colonists in Wales brought their minstrelsy with them, and hence Wales got permeated with the music of ancient Ireland. Those of my readers who may be sceptical as to the early obsession of Irish traditions among Cymric people can consult with profit the result of the most recent research on this once vexed question. I shall content myself with the following short quotation from Professor Kuno Meyer:—

“The truth was that all the various settlements of Gaels in Wales, as elsewhere in Britain, took place in the third and fourth centuries of the Christian era *from Ireland*. They were the result of those very raids

Irish Origin of the Eisteddfod

and conquests of which the Roman historians of that age had so much to tell them, when the Scots or Irish and Picts descended upon the coast of Britain. He believed no Gael ever set foot on British soil save from a vessel that had put out from Ireland, and that the Gael arrived in Ireland, not via Britain, but from the continent, probably from Gaul. The previous inhabitants were subjugated by the Gaels and made to speak the language of the conqueror, on which it might be supposed that they left the impression of their own speech."

There is not a shadow of a doubt in regard to the derivation of the Welsh bardic system from Ireland. No serious historian now dreams of claiming a pre-Patrician origin for the Welsh. Their whole system was modelled on that of the Irish. And, as we have said, similarly with the musical system, which, however, was not developed for several hundred years later.

For long the Eisteddfod was regarded as a purely Welsh institution, going back into the mists of antiquity. Recent research is conclusive as pointing to the *Feis* of Tara as the real origin of the Eisteddfod. We have seen that the Feis of Tara was celebrated triennially by the head kings of Ireland even before the Christian era, and that the last great assembly held in "Tara's Halls" took place A.D. 560.

Professor
Kuno
Meyer

Bardic
System
Borrowed
from
Ireland

Irish
Origin of
the
Eisteddfod

Story of the Bagpipe

Welsh critical writers cannot assign an earlier date for an Eisteddfod than the middle of the seventh century, or A.D. 650, nearly a hundred years after the last *Feis* of Tara. These triennial assemblies were held variously at Aberfraw, at Dynevor, and at Mathranael (Merionethshire). St. Brechan, an Irish chieftain, gave his name to Brecknockshire, and founded close on sixty oratories or churches in Wales. His son, St. Cynog, founded the parish of Merthyr-Cynog, whilst his daughter, St. Keyna, or Ceyn-wyryf, gave her name to the parish of Keynsham (Somerset) and Slangeven, near Abergavenny.

Passing over two or three hundred years of debatable ground, the musical side of the Eisteddfodau **Howell the Good** was being gradually developed at the close of the ninth century, and we have tolerable evidence that it received considerable attention during the reign of Howell the Good (915-948).¹

In 1060, whilst the King and Queen of North Wales were in Ireland as fugitives, a son and heir, Griffith ap Cynan, was born to them, who was fostered by Dermot, Head King of Ireland.

Battle of Carno When Prince Griffith came to man's estate he returned to Wales to claim his patrimony, then usurped by Traherne, and in 1080 he fought the decisive battle of Carno, which placed him on the throne of North Wales.

King Griffith held an Eisteddfod at Caerwys in 1100, and, as he had been particularly enamoured of

¹ Crowest's *Story of British Music*.

Brompton on Welsh Music

the martial tones of the Irish war-pipes, he gave special prominence to pipe performances. The bagpipe competition, as we read in the Welsh annals, resulted in an easy victory ^{Eisteddfod} at Caerwys for an *Irishman*, who received from King Griffith a silver pipe as a reward for his skill. Welsh minstrelsy was now regulated, and a musical code was drawn up by an Irishman called Malachy, assisted by three Welshmen, which was ratified at a *Feis* held at Glendalough, County Wicklow, by Murrough O'Brien, king of Ireland, about the year 1105.

Quite a striking affinity to Irish poetry may be traced in the verses of Prince Howell, son of Owen, king of North Wales, in 1165. He ruled from 1169 to 1171, when he went over to Ireland to his mother's people. ^{Prince Howell the Poet} Harpers and pipers were in his train, but the times were not propitious for musical art.

John Brompton, Abbot of Jervaulx (Yorkshire), thus writes in 1170:—"The Welsh make use of three instruments, namely, the crwth, the trumpet, and the bagpipes." However, he gives the palm for music to the Irish.

One might expect that Gerald Barry, better known as Giraldus Cambrensis, would have much to say on Welsh music, but he is unusually brief in his account, apparently having exhausted himself in eulogy of the Irish harpers. He writes as follows, in 1185:—"It is to be observed that Scotland and Wales—the latter, in order to discriminate

Story of the Bagpipe

the art ; the former, in consequence of intercourse and affinity—strive with rival skill to emulate Ireland in music . . . Wales employs and delights in three instruments—the harp, the pipes, and the *crwth*."

In Morris's Welsh Collection, now in the British Museum (Add. MSS. 14905), are several Irish airs, including the "Caniad Pibau Morwydd," or "The Song of Morwydd's Pipes," a bagpipe melody. This collection is said to date from the twelfth century (!), but it was not transcribed till 1630, and a good part of it was written a century later.¹

From the death of Llewellyn the Great in 1240 to the annexation of Wales to England in 1283 there is very little to chronicle of Welsh music, and it is only to our purpose to add that the popularity of the bagpipe practically disappeared at the opening of the fourteenth century, the *pib mor* being replaced by the harp. The only outlet for the bagpipe was for outdoor amusements, country dances, May-day games, etc. A rival instrument of the same genus—namely, the *pibcorn*, was also coming into favour at this epoch, and continued in use till the close of the eighteenth century.

¹ Miss Glyn's *Evolution of Musical Form*.

CHAPTER VI.

EARLY ENGLISH BAGPIPES.

Celts in England—Roman remains—Anglo-Saxon pipes—The Anglo-Normans—Lilt-pipes and corn-pipes—The pipe in church—Minstrels' Gallery at Exeter—Ralph the piper—Janino Chevretter—Strutt's illustration of early English bagpipes—The King's Band of Music in 1327—Barlon and Morlan—Chaucer's Miller—Richard II. patronizes pipers—William of Wykeham—Morris dance—May games—John Gate.

LONG before Julius Cæsar's landing in England the Celts were the masters, and left their impress in no uncertain way, as may be evidenced from the place names, and from such words as bard, druid, breeches, bog, kilt, reel, tartan, clan, basket, coat, flannel, gown, cart, etc. It was not until A.D. 78-85 that the obsession of the Romans became definite, and that the old Celtic civilization came under the spell of Roman art.

I have previously alluded to the sculptured bronze found at Richborough Castle, in Kent, depicting a Roman piper playing on the bagpipe, but it must be borne in mind that the Celts in Britain had the bagpipe a full century before the time of Cæsar, and therefore the Romans merely popularized this martial instrument.

Story of the Bagpipe

Between the years 450 and 580 the Anglo-Saxons made a conquest of England, but the Irish Celts were the founders of Lindisfarne, Ripon, Durham, Lichfield, Tilbury, Dunwich, Burgcastle, Bosham, Malmesbury, Glastonbury, etc.

Anglo-Saxon Pipes We are consequently not surprised to find the bagpipes popular among the Anglo-Saxons, and the instrument continued in vogue all through the wars of the eighth to the eleventh century. As is well known, the generic term "minstrels" included bagpipers as well as harpers, though, as has previously been stated, the harp was the more "aristocratic" instrument.

Anglo-Normans The bagpipe was keenly taken up by the Anglo-Normans during the twelfth century. Many of the writers of the pre-Chaucerian period allude to the pipes, and apparently no festive gathering was complete without the inspiring tones of the bagpipe. In a manuscript in the Royal Library (14 E. iii.) there is a drawing of a girl dancing on the shoulders of a bagpipe-player, who at the same time is evidently performing on the pipes and striding forward. This illustration is reproduced by Strutt in his *Sports and Pastimes of the People of England*, which gives it as dating from the thirteenth century, and to be found in a "History of the Holy Grail."

The mediæval "lilt-pipe" was a form of shepherd's pipe—in fact, little more than a simple reed—and is thus alluded to by Chaucer in his *House of Fame*:

Misereres in English Churches

“Many a flute and *lilting-horne*,
And pipes made of greene corne.”

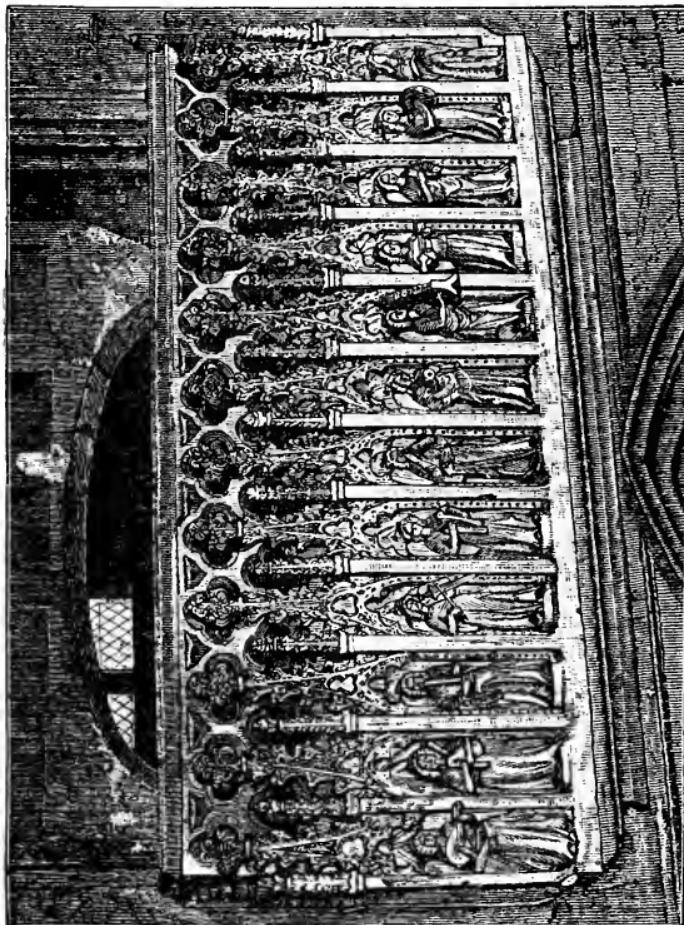
The old name of *lilt-pipe* now only survives in the term “lilt,” which is merely singing the syllables *la, la, la* to a given tune. “Lilting” is also known as “jigging,” and is still quite common in country districts in Ireland. *Lilt-pipes* and *Corn-pipes* “Corn-pipe,” as alluded to in the above couplet by Chaucer, is another form of the simple reed, a shepherd’s pipe, but the name only survives in a dance known as a *hornpipe*. A similar instrument was known as a *pibcorn*, and was played in Wales as late as the year 1790. It is interesting to add that just as the hornpipe dance comes from the corn-pipe, or pibcorn, so also the jig dance is derived from the *geige*, or fiddle.

Whether the idea of the bagpipe in church was borrowed from Ireland or from the continent, certain it is that in mediæval England the pipes were employed in connection with church services, especially at processions and outdoor religious ceremonies. At Ripon and Beverley there are representations of bagpipes; whilst at Westminster Abbey a bear is depicted playing the pipes; and at St. John’s Church, Cirencester, a monkey is represented performing on the bagpipes. In Boston parish church there are sixty-four misereres, dating from *circa* 1425, and among the designs are:—A bear playing on an organ, with another bear as organ-blower: *supporters*, a bear playing a bagpipe and a bear beating a drum,

Pipe in
Church

Story of the Bagpipe

Apart from these grotesque carvings, not uncommon on monastic stalls, there was formerly a painted window



THE MINSTRELS' GALLERY, EXETER.

in St. James's Church, Norwich, with a representation of a piper playing on a one-drone bagpipe. There is a

Chevrette and Chorus

fine illustration of a monk playing a bagpipe with one drone in the Gorleston Psalter, dating from *circa* 1307.

In the Minstrels' Gallery at Exeter Cathedral, dating from the early portion of the fourteenth century, there are twelve niches, each of which contains a representation of an angel playing on some instrument of music. The second figure of the series is blowing a bagpipe, as will be seen in the annexed illustration.

In the first years of the fourteenth century flourished a famous Derbyshire piper named Ralph; and under date of October 16th, 1307, there is an entry on the Patent Rolls recording a pardon to Elias Hurre, of Horsley, for the death of Ralph the Piper, of Breadsall, "as he had killed him through misadventure."

Under Edward II., in 1307, there is a record of two payments to a bagpiper called Janino Chevretter,¹ the name *Chevrette* meaning a bagpipe with a deerskin bag. This Janino was paid for playing before the King. We are the more certain that a *chevretter* was identical with bagpipe, for St. Nicholas of Lyra, O.F.M. (d. 1340), in his commentary on the Bible, says that the *chorus* was "an instrument of two wooden pipes, through one of which it is blown, and the other emitted the sound."

Dauney was the first to point out that the chorus,

¹ He is also called Le Tregettour, or the joculator (juggler).

Story of the Bagpipe

chevrette, and bagpipe were identical, and he quotes Strutt's *Manners and Customs of the English* in proof

Strutt's Illustration of Early English Bagpipes thereof. In Strutt's oldest series, taken from a manuscript in the British Museum

(Tiber, c. vi.), there are two drawings of a bagpipe. The illustrations are not

very clear; but, fortunately, like Mark Twain's drawing of a cow, there is an explanatory note stating what was intended by the painter.

Underneath both drawings are the words: "Corus est pellis simplex cum duabus cicutis," or "The chorus is a simple skin (bag) with two pipes," bearing out the definition of *chorus* as given in the Epistle to Dardamus: "At the Synagogue in ancient times there was also a simple species of bagpipe, being a skin (leather bag) with two pipes, through one of which the bag was inflated, the other emitting the sound."

No greater testimony to the popularity of the bagpipe in the first half of the fourteenth century need be quoted than the fact that in 1327 it was included in the King's Band of Music under Edward III. In fact, five pipers were requisitioned, is quoted in Sir John Hawkins' *History of Music*.

From the Patent Rolls of Edward III. it appears that in 1334 a licence was granted to Barbor, the bagpiper, "to visit the schools for minstrels in parts beyond the sea," he receiving the sum of thirty shillings by way of viaticum. Four years later—namely, in 1338, a similar licence was

Richard II. patronizes Pipers

granted to Morlan, the bagpiper; but he must have been in greater favour, for the sum of forty shillings was allowed him for expenses. In a Roll of Accounts for 1360-61 five pipers are included in the Royal Band of Edward III.—namely, Hankin FitzLibekin, Hernekin, Oyle, William Harding, and Gerard. Strutt gives a drawing of a rustic dance, seemingly five mummers, to the accompaniment of the regals and the bagpipe. This illustration is taken from a manuscript in the Bodleian Library, “written and illuminated in the reign of Edward III., and completed in 1344” (No. 964).

Geoffrey Chaucer (1328-1400), ever with an eye on the social customs of the age, describes his Miller as a performer on the pipes:—

Chaucer's
Miller

“A bagpipe well could he blow and sound,
And therewithal he brought us out of town.”

And it was to the sound of the bagpipe that the pilgrims rode to Canterbury, as is seen well illustrated in the rude drawings of Caxton's edition of Chaucer. He also alludes to “Dutch pipers.”

Even at Court under Richard II. the pipe was still in the royal band. Payments are recorded in the Exchequer Rolls as gratuities to the King's bagpipers, and in 1377 the English monarch Richard II. had four pipers in his train. In this reign, Patronizes Pipers too—namely, in 1380, a court of minstrels was established at Tutbury, and a charter was obtained,¹

¹ Warton's *History of English Poetry*,

Story of the Bagpipe

in virtue of which a king of the minstrels was to be appointed annually, "with four officers, to preside over the institution in Staffordshire, Derby, Nottingham, Leicester, and Warwick."

Not only do the arms of Winchester School display an angel playing a bagpipe, but the exquisite crozier presented by William of Wykeham to New College, Oxford, in 1403, has the figure of William of Wykeham an angel bagpiper. It is natural to conclude that even in the first decade of the fifteenth century the bagpipe was supposed to be one of the instruments in the celestial orchestra. Certain it is that the bagpipe was extremely popular in pre-Reformation days.

The ancient Pyrrhic dance found its development in England in the Morris dance, which first appeared about the year 1400, and attained considerable popularity. A piper was one of the invariable characters, and the dance was always performed to the accompaniment of the bagpipes, or the pipe and tabor.

But it was at the May-day revels that the bagpiper was heard at his best. Right through the fifteenth century there are indications of the extraordinary popularity of May games all over England. The characters who performed in these revels were as a rule:—The Lady of the May, a Fool, a Piper, and three dancers. In the case of the Robin Hood pageants the piper was also in evidence, in the company of the famous outlaws

Morris Dance

Friar Tuck, Little John, Maid Marian, the hobby-horse, dragons, etc.

From the *Calendar of Patent Rolls* it appears that John Gate, of Sevenoke, County Kent, *John Gate piper*, received a pardon on November 15th, 1472.

CHAPTER VII.

THE BAGPIPE IN SCOTLAND.

Scotland gets the bagpipe from Ireland—Fergus MacErc—Giraldus Cambrensis—Battle of Bannockburn—David II. employs bagpipers—Oldest dated bagpipe—Battle of Harlaw—James I. patronizes the bagpipe—Battle of Inverlochy—Angelic pipes in Rosslyn Chapel—Sculpture in Melrose Abbey—The hog-bagpiper—The bagpipe in religious processions—Edinburgh Corporation band—The complaint of Scotland—James I. and the bagpipes.

MUCH controversy has centred around the origin of the bagpipe in Scotland. Some assign it a Roman importation, whilst others allege that it came from Norway. The truth is, that Scotland got the instrument from Ireland as the result of two colonizations; the first, under Cairbre Riada, in A.D. 120, and the second, under Fergus, Lorne, and Angus, the sons of Erc, about the year 506.

Scotland gets the Bagpipes from Ireland

All authorities, following St. Bede, agree that Caledonia was peopled from Ireland, and we are on perfectly safe ground in stating that the Irish colonists who went over under Fergus MacErc, in 506, brought the bagpipe as

Fergus MacErc

Giraldus Cambrensis

well as the harp with them.¹ O'Donovan says :—
“The present language of the Highlands passed from Ireland into the Highlands about A.D. 504; and a regular intercourse has ever since been kept up between both countries, *the literature and music of the one having been ever since those of the other.*”

From the eleventh to the fourteenth century the bagpipe in Scotland, we can assume, was equally popular as in Ireland—Scotia Major. I have previously alluded to the mention of Giraldus Cambrensis the *chorus* or bagpipe by Giraldus Cambrensis, in 1195. Dauney proves conclusively that *chorus* meant bagpipe in the passage cited, and he adds that the carving of the instrument in Melrose Abbey “is confirmatory of the fact.” Bagpipes accompanied the Anglo-Irish troops who went from Ireland to Scotland to aid Edward I. of England in his Scottish campaign, 1298-1300, and again from 1303-34. Robert Bruce himself was in Ireland in the winter of 1306-07. St. Nicholas of Lyra, who died in 1340, distinctly equates the *chorus* with the bagpipe: “*chorus* habet duas fistulas de ligno, unam per quam inflatur, et aliam per quam emittit sonum, et vocatur Gallice *chevrette*.” There is nothing improbable in the statement that the bagpipes were played at Bannockburn, in 1314, though

¹ Dauney admits that the Irish introduced the *harp* into Scotland, and he sees no reason to oppose the belief that they also introduced the bagpipe. Dr. A. Duncan Fraser, at the Pan Celtic Congress, in September 1907, read a paper advocating the Celtic origin of the Highland bagpipe. (See also his book on the bagpipe).

Story of the Bagpipe

the historical evidence only goes to show that the music on that great day consisted only of horns. Perhaps the music of the pipes was beneath the dignity of the historian to take any note of, but, be that as it may, there is indisputable evidence as to the *pib mor* in Scotland thirty years after the Battle of Bannockburn.

Battle of Bannockburn Robert and Edward Bruce were familiarised with the martial tones of the Irish *pib mor* during their stay in Ireland. David II., son of Robert Bruce, certainly employed bagpipers in Scotland, as appears from the Exchequer Rolls.¹

David II. employs Bagpipers The late Mr. Glen, of Edinburgh, had in his possession a set of pipes with the date 1409 and the initials, "R. McD." This specimen of Highland bagpipes has two small drones and chanter, but the make and ornamentation are decidedly Irish. The joint of one of the drones is modern, as are also the bag and blow-pipe. I am inclined to think that this valuable instrument, notwithstanding the date, "MCCCCIX.", is of the first decade of the eighteenth century. May not the date be an error for MDCCIX., or 1709? The annexed illustration will give an idea of the instrument.

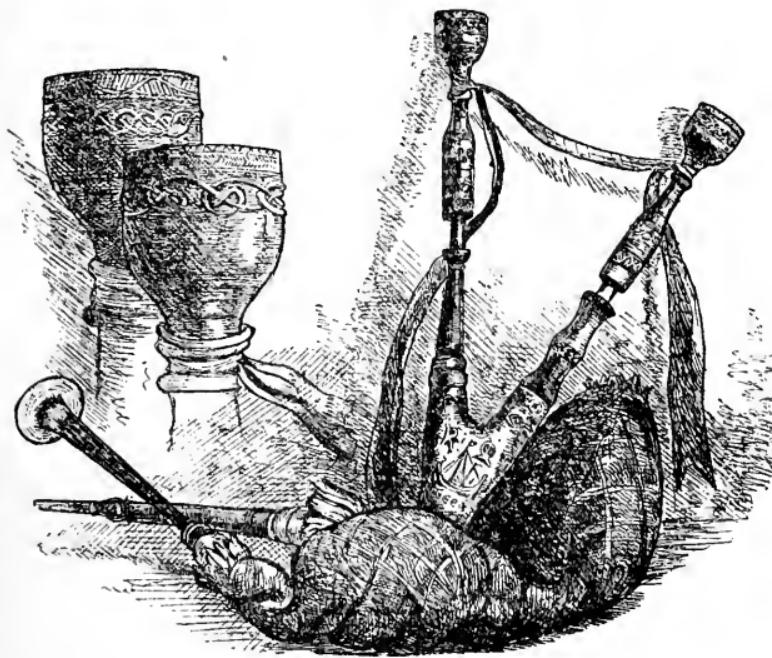
Oldest dated Bagpipe There is some doubt as to whether the bagpipe was played at the Battle of Harlaw, on St. James's Eve, 1411, but, at that date, the bagpipe was certainly

¹ At the Battle of Otterburn, in 1388, the martial music was supplied by horns, according to Froissart.

Oldest dated Scotch Bagpipe

popular in Scotland. However, the war-song at the commencement of this famous battle was recited by MacMhuirich (MacVuirich), the hereditary bard of Clan Ranald, and the MacMhuirichs were descendants of Muiredbach O'Daly, of Lissadil, County Sligo, a famous Irish minstrel.

Battle of
Harlaw



ANCIENT HIGHLAND PIPES, WITH THE DATE 1409 CARVED ON THE STOCK.
IN THE POSSESSION OF MESSRS. J. AND R. GLEN.

This O'Daly had lived so long in Scotland that he was known as *albanach*, or the Scotchman, but there is no doubt that he became the ancestor of the

Story of the Bagpipe

MacVuirichs (descendants of Muiredbach), bards to the MacDonalds of Clanranald. Scotch writers tell us that the composer of the war-song at Harlaw also wrote a severe satire on the bagpipes, complaining bitterly that the bardic song was henceforth to be replaced by the skirl of the pipes. In this satirical poem MacMhuirich vents his disgust on the bagpipe and its lineage "in verses more graphic and humorous than gentlemanly and elegant," as Donald Campbell writes.¹

The musical powers of King James I. of Scotland (1406-36) may have been exaggerated, but he is credited with being, like Nero, no novice at the bagpipe. We are definitely told that James I. patronizes the Bagpipe he played well on the *chorus* or *pib mor*, as well as on the tabor, organ, flute, harp, trumpet, and shepherd's pipe. In *Peblis to the Play*, a poem attributed to the Scottish monarch, there are two allusions to the bagpipe :—

"The bagpype blow and thai out throw
Out of the towne's untald."

And again—

"Gif I sall dance have done, lat se
Blaw up the bagpype than."

There is tolerable evidence to prove that the bagpipes were played at the Battle of Inverlochy

¹ *A Treatise on the Language, Poetry, and Music of the Highland Clans.*" Edinburgh, 1862.

Angelic Bagpiper in Rosslyn Chapel

in 1431. Not only is there a fine pipe melody commemorating the event¹ (incorrectly ascribed to that period), but the pipes were requisitioned to rouse the martial ardour of the Highlanders in that famous battle.

In the Lady Chapel of Rosslyn, Midlothian, there is a very fine figure of an angelic bagpiper, which has been well reproduced in Dalyell's *Musical Memoirs of Scotland*. It dates from about the year 1440.

In regard to another figure of a piper in Rosslyn Chapel, of the fifteenth century, Dalyell thus writes :—“ Of two figures represented by the sculpture, one appears recumbent, asleep,



ANGELIC BAGPIPER, A.D. 1400-1500

¹ “ Pibroch of Donnell Dubh.”

Story of the Bagpipe

or slain. His fellow—if himself not the piper—bears off the instrument as a theft or a trophy. The costume of both exhibits many peculiarities. A cap or bonnet on the recumbent figure is different from every covering of the head known to have been used in Scotland. It has much resemblance to the Irish *bairadh*¹; nor can we presume it to be a metallic helmet. Each wears a tunic girt in a short phillabeg below, leaving the limbs almost totally bare."

In Melrose Abbey there was a sculpture of an elderly bagpiper. Some have imagined that the figure dates from before the middle of the twelfth century, but it is with more probability of the mid-fifteenth century. This figure is given in Sculpture in Melrose Abbey Dalyell's *Musical Memoirs*, but it has disappeared since 1860.

There is also to be seen in Melrose Abbey a gargoyle representing a hog performing on the bagpipes. The subject was not uncommon during the Hog Bagpiper middle ages, and, as we have seen, there is a representation of a pig playing on the bagpipes in an Irish MS. in the British Museum, dated 1300. In Ripon Cathedral there is a carving on one of the oak stalls in which two pigs are seen dancing to the accompaniment of a third on the bagpipes.

Dalyell tells us that a carving at Beverley Minster

¹ The Irish *baircad* (bonnet) may be seen on a sculptured figure at Old Kilcullen, and it is also found on two angels in St. Peter's Church, Drogheda.—W. H. G. F.

Sculptured Piper



SCULPTURED PIPER IN MELROSE ABBEY.

Story of the Bagpipe

represents "a whole group of festive pigs likewise dancing to the performance of a senior, a musician of their own species"; and he also mentions that "among the numerous carvings in Westminster Abbey is a woodland scene representing a group of monkeys, along with a bear playing on a bagpipe, all in high relief."

There is no doubt as to the part of the bagpipe being used in religious processions, and especially at funerals.

In some of the small churches, where an organ could not be thought of, a bagpipe furnished the music, but it was at outdoor religious functions that the pipe was of the greatest service. As late as the year 1536 the bagpipes were employed at a Roman Catholic service in Edinburgh. Not long afterwards the second drone was added, so that the effect of the instrument as an accompaniment to choral singing must have been very fine.

Towards the middle of the fifteenth century many of the Scottish burghs had town pipers, and these were maintained at the expense of the public, being lodged by the various householders in turn. In 1486 Edinburgh rejoiced in a corporation band consisting of three pipers, and any householder who declined to billet these "city musicians" in rotation was liable to be mulcted in a fine of ninepence, or, according to the quaint decree of the Town Council, "to ilk pyper 11jd at the least."

James IV. and the Bagpipes

In Wedderburn's *Complaint of Scotland*, originally published in 1548, there is allusion to the then popular pastoral instruments, including: —“Ane drone bagpipe,” “ane pipe maid of ane bleddir and of ane reid,” “ane corne pipe,” and “ane pipe maid of ane gait horne.”

Among the household minstrels of King James IV. was Nicholas Gray, a player “on the drone.” In 1505, there is mention of a royal dole to “Jamie that plays on the drone,” whilst in 1507 the royal pipers received New Year gifts.

“Com-
plaint of
Scotland”

James IV.
and
Bagpipes

CHAPTER VIII.

ANCIENT SCOTCH PIPE-MELODIES.

Extravagant claims—"Scots wha hae"—"The Battle of Harlaw"—
"The Battle of Flodden Field"—"The Flowers of the Forest"
—"The Souters of Selkirk"—"The Bonny Earl of Moray"—
"John Anderson my Jo"—"The Cocklebie Sow"—"MacIntosh's
Lament"—"The MacRae's March"—"Adew Dundee"—
"Ginkertoune"—Scotch tunes printed at Paris in 1554—*Branle d'Escosse*.

MANY indiscreet friends of Scottish music have set up exaggerated and extravagant claims for the antiquity of some of the airs. It has, indeed, been asserted by more than one writer that not a few of the pipe melodies go back to the twelfth century, whilst others maintain that numerous airs may be dated as from the accession of Robert Bruce in 1305. I may at once say that these views are erroneous, and the most recent Scotch writers do not seek to claim a higher antiquity for the oldest Scottish airs than the first half of the fifteenth century.

To suppose for a moment that the tune of "Scots wha hae wi' Wallace bled" goes back to the period of Bannockburn is opposed to the very construction of the melody. Mr. Dauney, in his valuable *Ancient Melodies*

“Hey, tutti, tattie”

of Scotland, thus writes:—“This tune is believed to be the same with that to which ‘Scots wha hae wi’ Wallace bled’ is now sung. An absurd popular notion is attached to it, for which there is no foundation—namely, that it was Bruce’s march at the Battle of Bannockburn.” The air apparently dates from the sixteenth century, but it did not appear in print until 1751, when Oswald published it in his *Caledonian Pocket Companion* (Book III. 13). Burns wrote the song in 1793, and directed it to be sung to the tune, “Hey, tutti, tattie.” This tune is also known as “Hey, now the day dawes,” to which the earliest reference is in Dunbar’s poem, *To the Merchants of Edinburgh*, written *circa* 1500:—

“Your common menstrallis hes no tone,
But *Now the day dawis*, and *Into Jone*.”

It is also aliuded to by Gawin Douglas¹ in the prologue of the thirteenth book of his translation of Virgil,

¹ The song quoted by Gawin Douglas, as popular in Scotland in 1510, commences:—

“Hey, now the day dawis,
The jolly cock crawis
Now shrouds the shauis
Throu nature anone;
The thrissel cok cryis,
Or lovers wha lyis;
Now skaillis the skyis,
The night is neir gone.”

Dr. Sigerson says that these lines “are identical in rime-arrangement with the ancient Irish verses; and (what should set the origin of their structure beyond all cavil) they also present alliteration, according to the strict rule of the Gaelic bards.”—*Bards of the Gael and Gall*, p. 30

Story of the Bagpipe

printed in 1513. However, English writers seem to think that "The dey dawes" is an old English air, from the fact that it is included in the Fairfax MS. (addit. MSS., British Museum, 5465), yet, the music for three voices in this collection is quite different from the Scottish melody of the same name. We are on more certain ground when we find it quoted in the *Gude and Godlie Ballads*, in 1567, and it is also to be met with in Alexander Montgomery's poems, in 1579. Certainly, it is supposed to have been played by Habbie Simpson, the famous piper of Kilbarchan, about the year 1625, but Mr. J. C. Dick, of Newcastle-on-Tyne, in his admirably edited *Songs of Robert Burns*, takes care to mention that the music of "The day dawis," in the *Straloch MS.* (1627), is not at all the same as that of "Hey, Tuttie, Tattie," or "Scots wha hae"; and he adds "that it was played at Bannockburn is most likely a pleasing fiction."

As regards the pipe-melody of "The Battle of Harlaw," said to date from the year 1411, when the "Battle of Harlaw" battle was fought, it is safe to say that it does not bear the marks of fifteenth-century work: indeed, it has all the characteristics of a seventeenth-century tune. The late Mr. John Glen, a most painstaking Scottish antiquary, says that, as a matter of sober, historical fact, the first to mention the tune is Drummond of Hawthornden, in his *Polemomyddinia*, written about the year 1650, but it was not printed till 1775, when Daniel Dow included it in his *Ancient Scots Music*. Dauney even doubts if the

“Battle of Flodden Field”

ballad commemorating the battle of Harlaw (July 24th, 1411), though decidedly old, is coeval with the events; and he says that there is no reference in the ballad to the bagpipe, the only instruments named being trumpets and drums. Moreover, it is certain that the tune named, “*Batel of Harlaw*,” in the Rowallan MS., a tablature lute-book of about the year 1620, does not remotely resemble the traditional air.¹

Some ardent Scotch writers allege that the tune of the “*Battle of Flodden Field*,” also known as “*Flowden Hill*,” or “*The Flowers of the Forest*,” goes back to the time of the battle —namely, on September 9th, 1513, when King James IV. was slain. With reluctance I must again dissent. Internal evidence is quite against the claim, and the earliest musical setting of “*The Flowers of the Forest*” is in the Skene MS., dating from about the year 1620. Further, the words of the ballad cannot be at all of the age supposed, and Ritson says that “no copy, printed or manuscript, so old as the beginning of the present [eighteenth] century can be now produced.” Sir Walter Scott goes farther, and says that the ballad was written by a lady (Mrs. Elliott) of Roxburghshire, “about the middle of the last century”—that is about the year 1750. Perhaps it is as well to add that the tune now known as “*The Flowers of the Forest*” has no close affinity with

¹ The air known as “*Black Donald’s March to the Battle of Inverlochy*” is apparently seventeenth century work, though the battle it commemorates is said to have been fought in 1427.

Story of the Bagpipe

the melody given in the Skene MS., and its first appearance in print was not until the year 1759, when Oswald published it in the eleventh book of his *Caledonian Pocket Companion*.

Dauney was of opinion that the tune of "The Souters of Selkirk" was a genuine bagpipe-melody "Souters of" coeval with the battle of Flodden Field, but "Selkirk" this statement was merely borrowed from

Tytler, who, in his *Dissertation*, sought to prove that the song was founded on the circumstance of the Town Clerk of Selkirk conducting a band of eighty *Souters* to fight at Flodden. Ritson properly scoffs at this statement, and nobody now believes it. It is sufficient to add that the tune is not older than the first half of the seventeenth century, and it was first printed by Playford, in 1687, as a "Scotch hornpipe." As a distinctively Scotch tune under its own title it did not appear until 1730, when Adam Craig published it in his *Scots* tunes. Probably it will surprise some readers to learn that the words of "The Souters of Selkirk" are by Robert Burns, and were published in the *Scots Musical Museum* in 1796.

As to the tune of "The Bonny Earl of Moray" being coeval with the murder of the Earl of Murray by the

"Bonny Earl of Moray" Earl of Huntley in 1592, I fear the tradition is distinctly unsafe. Stenhouse, who had a wonderful inventive faculty for ancient Scots tunes, is ominously silent as regards "The Bonny Earl of Moray." Possibly it may be of the late seventeenth century, but it is beyond doubt that its

“John Anderson my Jo”

first appearance in print was not until 1733, in the second edition of the *Orpheus Caledonius*.

“But surely,” some aggrieved Scot may say, “you are not going to deny the fifteenth century origin of ‘John Anderson my Jo’?” Yes! I fear my answer must be as before. The melody is distinctly of the mid-sixteenth century, or probably 1560, and its earliest appearance is in the Skene MS., *circa* 1625. Further, it is not a Scotch melody at all, but of Irish origin, and is a good specimen of an Irish pipe tune. It was known in England as “Quodling’s Delight,” and is found “noted” in Elizabeth Rogers’s *Virginal Book*, also in the *Fitzwilliam Virginal Book*, as arranged by Giles Farnaby in 1598. A note in a musical manuscript in the Advocates’ Library (Edinburgh), dated 1704, seems to confirm the Irish tradition as to the tune being originally set to an Irish drinking song, “An Cruiscin Lan.” This note is as follows:—“The tune is to be played through once over every time, so the first couple has [sic] time to take their drink.” In 1713 it was printed by Pearson, of London, as “Put in all,” and in 1728 it was utilized by Charles Coffey, of Dublin, as one of the airs in his *Beggar’s Wedding*.

Notwithstanding that there is no authentic evidence for the antiquity of Scotch pipe melodies beyond the middle of the fifteenth century, it is only right to state that the *Cockelbie Sow*, a Scotch poem which dates from about the year 1450, has numerous allusions to songs and dance

Story of the Bagpipe

tunes popular at that epoch. However, it has not been definitely ascertained as to the identity of any of the tunes quoted in this poem, whilst Dauney is forced to admit that many of the airs are apparently of English origin—e.g., “Lincoln,” “Lindsay,” etc.

Three different circumstantial accounts are given of the fine pipe-melody called “MacIntosh’s Lament.”

One authority would have us believe that “**MacIntosh’s Lament**” it was composed in 1526, and this statement is copied by Angus MacKay in his *Collection of Ancient Piobaireachd or Highland Pipe Music* (1838). The MacIntosh himself, in 1835, says that its composition goes back to the year 1550, and that it was composed by MacIntyre, the family bard, on the death of William, who was murdered by the Countess of Huntley in that year. A third account is by no means the same in the general outline, and there is even a fourth version, but all are so nebulous as not to deserve serious consideration. From internal evidence the tune does not appear to be older than the “**MacRae’s March**” seventeenth century. The same may be predicated of “The MacRae’s March,” said to be the oldest known pipe-tune, going back to the year 1477, when the Lord of the Isles invaded Ross-shire, burning the country of the MacKenzies.” Mr. W. L. Manson, in his chatty book on the Highland bagpipe (1901), writes:—“In each case, however, tradition is the only original authority, and to tradition a hundred years are often as one day, and one day as a hundred years.”

Scotch Tunes Printed at Paris

Perhaps the most authentic of the old Scots tunes is "Adew Dundee," but its earliest source is in the Skene MS., dating from about the year 1625, though the tune itself is of the mid-sixteenth century. Its first appearance in print is in Playford's *Dancing Master*, in 1688, and in 1719 D'Urfe published the song and tune in his *Pills*, under the title of "Bonnie Dundee."

Sir David Lyndsay,¹ in his *Complaynt* addressed to his royal patron, King James V., in 1529, alludes to the popular tune of "Ginkertoune":—

"Ginker-
toune"

"Thau playit I twenty springs perqueir,
Quhilk was great pleasure for to hier,
Fra play thou let me never rest."
But 'Ginkertoun' thou luffit best."

Dauney tells us that a very interesting allusion to this tune occurs in Constable's MS. *Cantus*:—

"I would go twentie mile, I would go twentie mile,
I would go twentie mile, on my bairfoot,
Ginkertoune, Ginkertoune, till hear him, Ginkertoune,
Play on a lute."

It is remarkable that the very earliest examples of Scotch tunes were printed at Paris in 1554. For this information we are indebted to Dr. Burney,² who writes as follows:—"John D'Etréée, a performer on the hautbois, in the service of Charles IX., published at Paris

Scotch
Tunes at
Paris in
1554

¹ Sir David Lyndsay also makes reference to "Platsute," or "Ourfute" and "Backfute," two dance tunes in vogue in 1520.

² Burney, vol. iii. p. 262.

Story of the Bagpipe

four books of *Dancesies*, first writing down the common lively tunes which till then had been probably learned by ear and played by memory, about the several countries specified in the title." Among the dance tunes were *Branles d'Escosse*. Dauney in his *Dissertation* expresses the regret that no copy of this French music book was to be found, although evidently Dr. Burney had examined it. These *Branles d'Escosse* must be the "licht dances" alluded to in the *Complaynt of Scotland* (1548), and apparently some specimens were printed by Jean d'Estrée.¹

But, although the French book is now extremely scarce, it is more than probable that the Scotch dance tunes are the two included in Thoinet Arbeau's *Orchésographie*, printed at Langres in 1589—an exceedingly rare book, of which a *facsimile* was printed at Paris in 1888. The real name of the author of this little volume was Jean Tabouret—whose anagram is Thoinet Arbeau—a Canon of Langres, and in his foreword to the two examples of the *Branle d'Escosse* he says that this dance was popular in 1568. As a matter of fact, the Duc d'Angoulême, who was a noted dancer, is credited with having introduced Scotch dances to the French Court. I herewith give a copy of the *Branle d'Escosse*, as printed in Arbeau's *Orchésographie* in 1589:—

¹ Jean d'Estrée published *Quartre livres de Danseries* in 1554. The *Branle d'Escosse* is also to be found in Susato's *Premier livre de danseries*, published by Phalèse in 1571.

“Branle d’Escosse”

BRANLE D’ESCOSSÉ.

ARBEAU’S ORCHESOGRAPHIE.
1589.



CHAPTER IX.

THE SCOTCH BAGPIPE IN THE SIXTEENTH CENTURY.

Pipers at the Scottish Court—George Buchanan—John Hastie—Scotch war-pipes in 1549—The bagpipes in a religious procession—St. Andrew's pipers—The pipers of Stirling—James VI. and the bagpipes—Battle of Balrinnies—Highland pipes—Lindsay of Pittscottie—Highland warfare—Burgh pipers—Clan pipers.

IT is not a little remarkable that in the Accounts of the Lords High Treasurers of Scotland the earliest references to pipes should be "Inglis," not Scotch. Thus, in the years 1489 and 1491, payments were respectively made to "the English piper that came to the Castle and played to the King" (£8 8s.), and to "four English pipers" (£7 4s.). It is not until the year 1503 that, under the date of October 6th, an entry appears recording the payment of twenty-eight shillings to "the common pipers of Aberdeen," and a similar amount to "the common pipers of Edinburgh." In the following year (February 24th, 1504) payment was made to "ane piper and ane fittular," whilst the "two pipers of Edinburgh" received gratuities in 1504 and 1505, and again in 1507 and 1508. Another entry for the year

John Hastie

1506 refers to a payment made to "the English piper with the drone."

George Buchanan (1506-82) gives testimony as to the use of the Scotch bagpipe in warfare, and he also states that the pipe as a domestic instrument was being ousted in favour by the harp. In fact the disappearance of any payment to pipers in the Lords Treasurer's Accounts after the year 1508 gives an indication that the bagpipe had ceased to be popular at Court, and was replaced by lutes, viols, fiddles, etc.

An unsupported tradition is quoted by Leyden in his Introduction to the *Complaynt of Scotland* that John Hastie, hereditary town piper of Jedburgh—who flourished during the first quarter of the sixteenth century—actually animated the borderers at the Battle of Flodden Field, in 1513, with the sound of his pipes. Indeed, Leyden fully believed that the original bagpipe on which Hastie played was still preserved, and he mentions that he himself had seen the instrument—a Lowland bagpipe—in the possession of Hastie's descendant. Certain it is that Hastie's instrument cannot now be traced, and I fear that the story is apocryphal—somewhat on a par with the evidence claimed for the bagpipe dated "1409," which belonged to the late John Glen.

As regards the use of the bagpipes in Scotch warfare in the second quarter of the sixteenth century there is ample testimony. A French military officer,¹ in

¹ *L'Histoire de la Guerre d'Ecosse.* Paris, 1556.

Story of the Bagpipe

Scotch Warpipes in 1549, describing the skirmishing carried on near Edinburgh in that year, mentions "fourteen or fifteen thousand Scots, including the savages that accompanied the Earl of Argyll." These "wild Scots" or "savages," as he writes, "encouraged themselves to arms by the sound of their bagpipes."

Continuing chronologically, in John Knox's *History of the Reformation*, under date of 1556, there is an account of the indignity offered to the statue of St. Giles, patron saint of Edinburgh, by the zealots, to mark their disapproval of Roman Catholic worship. It is stated that the statue was cast into the North Loch of Edinburgh, in order to prevent it being borne in procession at a Catholic festival. However, another image of St. Giles was borrowed from the Franciscan Friars, and we read that "the procession, led by the Queen Regent, was attended by bagpipes" and other instruments.

From the St. Andrews Kirk-Session Register it appears that in the year 1570 "three pipers were admonished to keep the Sabbath holy, and St. Andrews to attend sermon on Wednesday; also to Pipers abstain from playing on the streets after supper or during the night." At a later date this monition had to be renewed against the pipers.

Let it not be imagined, however, that the St. Andrews pipers were more wicked than others of the fraternity elsewhere in Scotland. Dalyell thus

Battle of Balrinnes

writes¹:—"Playing the bagpipe and dancing on Sunday came so repeatedly under ecclesiastical censure as to show very evidently the general prevalence of the instrument." Under date of November 10th, 1574, a serious complaint was made by a burgess of Stirling to the Privy Council that he was grievously assaulted by a certain Highland piper named Edmund Brown, "having been bit even to the effusion of blood by the said piper's dog."

Notwithstanding the decrees against playing the bagpipes on the Sabbath, it is on record that, on one memorable Sunday, King James VI., after attending service at Dalkeith Church, had two pipers playing before him. This, however, must have been a royal prerogative, for, a few years later, two pipers were in trouble, being charged with the offence of "playing on a Sunday." From Dalyell we learn that, in 1591 and 1593, George Bennet, piper in the water of Leith, and James Brakenrig, "engaged to abstain from playing on the bagpipe on Sunday." William Aikin, of Braid, also promised "never to profane the Sabbath day in playing with his pipes," as did also Thomas Cairns in 1595 and 1596.

Under James VI. the bagpipe had become fixed as a military instrument. In the *Complaynt of Scotland* it is mentioned by Dr. Leyden that the bagpipes were heard at the Battle of Balrinnes, in 1594. A witch, who was in the train of Argyll, prophetically alluded to the

¹ Dalyell's *Musical Memoirs of Scotland*, p. 34.

Story of the Bagpipe

bagpipe as the distinctive music of the Scots in battle. But whether we believe this story or not, it is certain that after the battle of Balrinnes pipers invariably took part in Scottish warfare.

Battle of Balrinnes The paucity of documents dealing with Scottish social life in the first half of the sixteenth century may explain the scant references to the bagpipes during that period, yet it is an undeniable fact that the pipes are mentioned in the time of King David II., son of Robert Bruce, as previously alluded to. The term, "Highland pipes," can claim a respectable antiquity, as it goes back to the last quarter of the sixteenth century.¹

Highland Pipes Dr. Leyden quotes from the Banantyne MS. an unedited poem written by Alexander Hume, minister of Logie, in 1598, on the defeat of the Armada. The lines plainly point to the three classes of pipes—namely, the Highland, the Lowland, and the Irish pipes :—

"Caus michtilie the warlie nottes breike
On Heiland pipes, Scottes, and Hybernicke."

In 1573, Lindsay of Pittscottie gives an account of the Highlanders, and thus writes :—"The other parts of Scotland northern are full of mountains, and very rude and homely kind of people doth inhabit, which is called Redshanks or Wild Scots. They be clothed with ane mantle, with ane shirt, *saffroned after the Irish manner*, going bare-legged

Lindsay of Pittscottie

¹ In 1574 allusion is made to Edward Brown as "*ane Hieland pyper*" (Acts of the Privy Council).

Burgh Pipers

to the knee." It is well to note that the *truis*, generally regarded as of Highland origin, was really introduced from Ireland, and this view is corroborated by Skene. The *kilt* or *phillabeg* cannot be traced farther back than 1625.

Moneypennie (who wrote in 1612) quotes from the author of *Certain Curious Matters Concerning Scotland* (1597), as follows, regarding Highland warfare :—“ Their armour wherewith they cover their bodies in time of war is an iron bonnet, and an ‘ habbergion,’ side almost even to their heels. Their weapons against their enemies are bows and arrows . . . Some of them fight with broad swords and axes : *in place of a drum they use a bagpipe.*”

With reference to the burgh or town pipers,¹ whose office was, as a general rule, hereditary, Mr. Glen writes as follows :—“ About springtime and harvest the town pipers were wont to make a tour through their respective districts. Their music and tales paid their entertainments, and they were usually gratified with a donation of seed corn. They received a livery and small salary from the burgh ; and, in some towns, were allotted a small piece of land, which was called *the piper’s croft*. The office, through some unaccountable decadence of taste, was gradually abolished.”

Not only did the various towns of Scotland employ burgh pipers, but the clans followed suit, and there are

¹ On December 2nd, 1601, Fergus Neilson was appointed “toun pyper” of the burgh of Kircudbright for one year.

Story of the Bagpipe

many references at the close of the sixteenth century to the prevailing custom of a piper being considered an indispensable adjunct to the chief's establishment. These clan pipers, like their brethren of the towns, were mostly hereditary, and were highly esteemed by their lairds. Unfortunately, the information regarding them is very confused until the first quarter of the seventeenth century, and one must accept with caution the traditional stories as to the MacCrimmons and the MacArthurs. The earliest documentary evidence I have come across for a clan piper is in reference to Robert MacLure, "piper to the laird of Buchanan," in 1600, who got into some little trouble a few years later, as appears from the Stirling Kirk-Session Register, under date of May 28th, 1604.

CHAPTER X.

CONTINENTAL BAGPIPES.

Town pipers of Vienna—Legend of the Pied Piper of Hamelin—Guild of Minstrels—Pipers in Paris—Pipers in Spain—Boccaccio's reference to the bagpipes—Calabrian pipers—Virdung describes the bagpipe—Schalmey and Sackpfeife—Denis Roce—Albrecht Dürer—Luscinius's *Musurgia*—Martin Agricola—Statue of piper at Nuremberg—Bagpipe in church—Bulgarian and Servian bagpipes—The Volynka—Hungarian pipes—Olaus Magnus—Dance of Death.

THE Guild of Musicians at Vienna was founded in 1288, under the title of the "Brotherhood of St. Nicholas," and was incorporated the same year. From this guild were selected the town pipers or waits. No doubt, the popularity of the bagpipe was due to the fact that by the charter of foundation of the monastery of Vienna (the famous Schottenkloster), in 1158, Henry, Duke of Austria, directed that the abbey was to be "governed and inhabited solely by Irishmen." As a matter of fact, Irish abbots ruled the Schottenkloster of Vienna from 1158 to 1418, and it is on record that the Irish monks catered for the amusement of the

Town
Pipers of
Vienna

Story of the Bagpipe

people, in which dancing to the bagpipe was one of the features.¹

It would be unpardonable to omit mention of the famous legend of the Pied Piper of Hamelin. All readers are familiar with the story, which is supposed to date from the close of the thirteenth century—the *locale* being Hamelin, province of Hanover, in Prussia. The story goes that in June 1284 the town suffered so much from a plague of rats that the inhabitants had almost resolved to leave it, when, lo! a mysterious bagpiper, in fantastic costume, entered the town, and agreed, for a stated sum, to rid the place of the rodents, undertaking to charm them into the river Weser by the strains of his piping. His proposition was unanimously agreed to, and he, on his part, spirited away the rats. However, the townspeople, urging as a reason that the piper was demoniacal, or that he had employed sorcery, would not pay the stipulated sum, whereupon the piper, on June 26th of that same year, took his stand in the principal street of Hamelin, and played such a weird strain on his pipes that all the children of the town followed him to Koppelberg hill. When the procession arrived at the side of the hill, an opening appeared through which the piper entered still playing his magic melody. All the children, save one solitary lame girl, who could not keep up with the rest, entered the fissure, and immediately it closed up, after which nothing was ever more heard of piper or children. Whatever may

Legend of
the Pied
Piper of
Hamelin

¹ Hormayr's *History of Vienna*, p. 139.

Pipers in Paris

be thought of the tradition, one fact stands out in relief—namely, that in 1284 the bagpipe was popular in Germany.

During the eleventh and twelfth centuries every important town of Europe could boast of its Guild of Minstrels. All wandering minstrels went under the generic name of fiddlers and pipers. No festive gathering was complete without the piper, and his presence was welcome at tournaments, open-air galas, in the baronial halls, and at rural weddings. From the German Guild of Minstrels developed the *minnesingers*, who in the fourteenth century gave way to the *meistersingers*. The minnesingers were of all grades, though as a rule of noble birth, whilst the meistersingers were what we would now call professional musicians.

And just as the German minstrels had their guilds, the fiddlers and pipers in France—better known as the *jongleurs*—formed themselves into companies, and this led to the founding of *La Confrérie des Ménétriers* at Paris, in 1321, incorporated by royal letters patent, in 1331, under the patronage of St. Genest and St. Julien, with a king, styled *Roi des Ménétriers*. These French minstrels got a renewal of their charter in 1407.¹ The bagpipe was likewise a popular instrument in Spain, and in *Don Quixote* allusion is made to “the bagpipes of Zamora.”

¹ In 1572 Jean Girin, of Lyons, issued a *Traité de la Musette*.

Story of the Bagpipe

Not alone in Germany, France, and Spain, but also in Italy, was the bagpipe a popular instrument. We learn from Boccaccio that, in the year 1348, when Florence was visited with a plague, a bagpiper accompanied the fugitives who retired from the plague-stricken city to the country. The reader will remember that Boccaccio introduces Pindaro as attending with his bagpipe, to the accompaniment of which merry dances were tripped.

In particular, Calabria was celebrated for its bagpipers. Blunt, in his *Vestiges of Ancient Manners and Customs*, tells us that even in the last century the Calabrian pipers had preserved their old reputation. He adds that, a month previous to the great festival of Christmas, the Calabrian shepherds repaired to the towns, and performed folk melodies before a statue of the Blessed Virgin and the Infant Saviour. In a beautifully illustrated manuscript, *Horae Beatae Meriae Virginis*, dating from 1445, there are twelve exquisite miniatures, one of which represents the angel appearing to the shepherds, *one of whom is playing a bagpipe*.

The earliest description of the continental bagpipes, with illustrations, is by Sebastian Virdung, in his *Musica getutscht und ausgesogen*, printed at Basel in 1511. This work, of the utmost rarity, is written in dialogue form, and gives an account of all the musical instruments then in use.

German Sackpfeife

Among the wind instruments described by Virdung are the schalmey and the sackpfeife—in other words, the shawm (a primitive oboe, having a conical tube with double reeds), and the bagpipe.¹ Many writers have imagined that the schalmey, or shawm, is the parent of the clarinet, but this is not so: the schalmey had a double reed, whereas the *chalumeau* is of the single beating reed type.

One of the finest woodcuts of the early sixteenth century is the title-page of a work published at Paris in 1510, edited by Denis Roce. In this title-page Roce's device is magnificently designed, and one of the border panels represents a bagpipe.

Perhaps the best illustration of

¹ Praetorius, in 1618, gives an account of several forms of the German sackpfeife, including the grosser beck with its one great drone (G), and the small dudley with three drones, giving $e\flat'$, $b\flat'$, and $e\flat''$, and a chanter having a compass up to e'' .



SACKPFEIFE (GROSSER BECK).
From Praetorius's *Syntagma* (1618).

M. Johānis Dauāgour sanctissimi
Blasii agonis ad yuonē de courtan;
gis Liber primus.



Venum exponuntur a Dionysio Ro-
cio morā gerent e sub intersignio diui
Martini. In vico sancti Jacobi.

WOODCUT: DENIS ROCE. (FIFTEENTH CENTURY TITLE-PAGE.)

Martin Agricola

a continental piper of this period is the well-known drawing of a German player on the bagpipes from the master brush of Albrecht Dürer, dated A.D. 1514. I subjoin a copy of this picture taken from Dalyell's *Musical Memoirs*.

Dalyell also gives an illustration of a German shepherd playing on a bagpipe with two drones. He writes in reference to it:—"I know not if the subject was a favourite, but another bagpiper, a shepherd, who appears like Orpheus, attracting animals around him by his music, may be found in a scene meant to be laid in Germany. The date of this latter picture is given as 1535.¹

Many writers quote the *Musurgia* of Ottomar Luscinius, published in 1536, as a work of the extremist rarity, and as second only in importance to Virdung's. As a matter of fact Luscinius's book was in great part merely a Latin translation of Virdung's *Musica Getutscht*. Another great work dealing with mediæval musical instruments is *Musica Instrumentalis deudsch*, printed at Wittenberg by George Rhaw in 1529. The author, Martin Agricola—whose real name was Sohr—is best known as the inventor of a new tablature for the lute.

¹ In a representation of Joachim's vision, by Dürer, the bagpipe is in evidence.

Story of the Bagpipe



GERMAN BAGPIPER. A.D. 1514.

German Shepherd



GERMAN SHEPHERD. A.D. 1555.

Story of the Bagpipe

In the Ebner Gasse at Nuremberg there is a beautiful statue of a bagpiper, affording additional proof of the popularity of the pipes in Germany. No doubt the pipes were used as an accompaniment for the folk songs and hymns that were so much in vogue in the first quarter of the sixteenth century. It is of interest to add that at Nuremberg were printed two early German hymn books in 1529 and 1531.

Nor is it so surprising that the bagpipe should be the popular instrument for sustaining the voice when it is borne in mind that it was effectively used for religious services, especially in churches where an organ or orchestra was not available. It is on record that at a procession in Brussels in 1529 for a special feast of the Blessed Virgin "many wild beasts danced round a cage containing two apes playing on bagpipes"—that is to say, there was a "masque of bagpipes." Philip II. was present at this procession, and the whole pageant is described by Juan Christoval Salvete, which was reprinted by Menestrier in 1681.¹

Niebuhr highly praises the Bulgarian bagpipes, which were of exceeding sweetness. The Servian

¹ In Lacroix's *Vie Militaire et Religieuse au Moyen Age* (1873) there is a sixteenth-century drawing of a procession, in which peasant bagpipers performed.

Hungarian Pipes

pipes were also of more than local fame, and a traveller describes a marriage procession in Servia wherein we read that the bride was brought to the church in a car drawn by two buffaloes, headed by two stalwart bagpipers. In Bulgaria and Servia the distinctive national dances were invariably tripped to the music of the pipes.

Among the Finns and Russians a primitive form of bagpipe is used called *volynka*, also known as *pilai*. Guthrie, writing in 1795, describes it as consisting of "two tubes and a mouthpiece all apart, inserted in a raw, hairy goatskin. Guagninus, in his *Rerum Polonicorum*, tells us that when the Emperor of Russia degraded the Archbishop of Novogorod in 1569 he alleged that "he was fitter for a bagpiper leading dancing bears than for a prelate."

Bright, in his *Travels in Hungary* (1815), was much taken with the *dude'sack*, or bagpipe, having a chanter and two drones of square tubes; and, just as in the case of the *volynka*, the windbag was covered with goat's skin, with a figure of a goat terminating the drone. It is also added that the *dudelsack* was invariably employed for the national dances of Hungary.

It was customary for the continental shepherds to utilize the bagpipe for the delectation of their flocks and herds. Animals are proverbially fond of music, and Olaus Magnus, a Swedish ecclesiastical dignitary of the sixteenth

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THE DANCE OF DEATH. 1555.

century,¹ relates that the shepherds employed a bagpipe with two drones, so that their flocks might be induced to come together and feed with relish.

In a celebrated sixteenth-century woodcut of the "Dance of Death" the devil is represented "Dance of Death" as playing on the bagpipes. A similar drawing of the same date is to be found at Antwerp. Thus it would appear there are "angelic" as well as "demonic" pipers in legendary art.

¹ His book was published at Rome in

CHAPTER XI.

THE ENGLISH BAGPIPE UNDER THE TUDORS.

"Inglis pyparis" at the Scottish Court—Pudsey the piper—Elizabeth of York—Henry VIII. a patron of the pipes—Richard Woodward—May games—Morris dances—Queen Elizabeth's Band of Music—Drayton's *Polyolbion*—Lincolnshire pipers—Shakespeare's bagpipe allusions—Worcester and Lancashire pipers—Nottingham pipers—The Coventry Mysteries.

IN the accounts of the Lords High Treasurer of Scotland, under date of July 10th, 1489, there is an entry of £8 8s. as payment to "Inglis pyparis that came to the Castel [Edinburgh] and playit to the King," and in August 1491 seven unicorns were paid to three English pipers. Again, on April 14th, 1506, a gratuity was given to "an Inglis pipar with the drone." At this date there were four boys that played on the "schalmes" whose liveries cost £7 8s. 3d.; and in 1507 payments were made to "schawmeris" as well as "piparis" at the Scottish Court.

Pipers were not unwelcome at the English Court at

Story of the Bagpipe

this epoch, although the fashionable world had shown a preference for other instruments, like the harp, the viol, the lute, the recorder, etc. In 1494 there is a record of 6s. 8d. being paid to **Pudsey the Piper** "Pudsey, piper on the bagpipes," from the royal coffers. Five years later a similar sum was paid to "a strange taborer."

Not alone did Henry VII. patronize the bagpipes, but his consort, Elizabeth of York, followed suit. In the privy purse expenses of **Elizabeth of York** we find a payment made to "a piper that played upon a drone" before the Queen at Richmond.¹

But a greater patron of music than any of his predecessors was Henry VIII.—himself a composer and performer. Pollard writes as follows:—
Henry VIII. a Patron of the Pipes "Even as Duke of York he had a band of minstrels apart from those of the King and Prince Arthur; and when he was King his minstrels formed an indispensable part of his retinue, whether he went on progress through his kingdom or crossed the seas on errands of peace or war." In the King's band of music a bagpiper was included, and we read that Henry himself had a suit of armour on which the figure of a piper is engraved. Various entries in the Rutland MSS. (*Hist. MSS. Com.*) testify to the popularity of the bagpipe—e.g.:—"Oct. 1539: Item, in

¹ In Brandt's *Ship of Fools*, written in 1494, we read:

"Some with their harps, another with his lute,
Another with his bagpipe, or a foolish flute."

Richard Woodward

reward to Maister George Powlet, baggeypuppe, VIIId.; Dec. 1539: Item, in reward, the xxix. day of Decembre, to a drone bagpiper that plaed and song before the lades, VIIId." From an inventory of the musical instruments in St. James's Palace at the death of Henry VIII. we learn that the list included "four bagpipes with pipes of ivory," and also "a baggepipe with pipes of ivorie, the bagge covered with purple vellat" (Harl. MSS. No. 1419).

As was to be expected, the boy King, Edward VI., continued his father's patronage to pipers, and he retained Richard Woodward as the royal bagpiper at a salary of £12 13s. 4d. a year, ^{Richard} ^{Woodward} equal to about £120 of our present money.¹ The King's Band of Music in 1548 consisted of eight minstrels, seven viols, four sackbuts, two lutes, a harper, a *bagpiper*, a drunoslade, a rebeck, a Welsh minstrel, a player on the virginals, and a flute-player.

But it was at the May games that the bagpiper held pride of place in accompanying the festive dance. In a previous chapter I have alluded to the popularity of May games in the fourteenth and fifteenth centuries, but it was in the sixteenth century that these outdoor revelries and pageants reached their highest limit in "merrie England." In 1516 the King and Queen went a-maying at Shooter's Hill, as related in detail by Hall. Herrick tells us of the gorgeous decoration of the maypoles, round

May
Games

¹ Richard Woodward was also royal piper to Queen Mary and Queen Elizabeth. He died in June, 1569.

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which the lads and lasses tripped to the sound of the bagpipe:—

“The maypole is up: now give me the cup,
I'll drink to the garlands around it;
But first unto those whose hands did compose
The glory of flowers that crowned it.”

Sir Ernest Clarke, in his charming article on “The Music of the Country-side” in *English Music*,¹ says:—“The outward and visible sign of the festival was the raising of the maypole, of which, curiously enough, we get the most complete account from the fierce denunciation of that early Puritan Philip Stubbes² in his *Anatomie of Abuses*, printed in 1583.”

Whether as a result of Stubbes's book or from an incipient puritanical tendency, we find Morris dances on Sunday forbidden in 1585. Under date of May 13th, 1585, a circular was issued by the Bishop of Winchester forbidding “Churchales, *May-games*, *Morrish dances*, and other vain pastimes on the Sabbath days” throughout his diocese. One of the oldest known tunes for the English Morris dance is “Staines Morris,” preserved in William Ballet's *Lute Book*, dated 1593, and subsequently (1651) printed in the first edition of Playford's *Dancing Master*. Another popular Morris dance of the sixteenth century is “The King's Morisco,” contained in the *Fitzwilliam Virginal Book*. But of all the tunes connected with the May games the song of “Come, Lasses and Lads”—

¹ *English Music* (“Music Story” Series).

² See also Gosson's *School of Abuse*.

“Drone of a Lincolnshire Bagpipe”

which appears in *Westminster Drollery* (1672) under the title of “Rural Dance about the Maypole”—is the freshest, and is still popular after three hundred years.

Even during the long reign of Queen Elizabeth the bagpipe still maintained its popularity. Elizabeth's band of music in 1587 consisted of sixteen trumpets, nine minstrels, eight viols, six sackbutts, three players on the virginals, two rebecks, lutes, harps, and a bagpipe. There is an illustration of an English bagpiper in the title-page of Drayton's *Poems*, all the more interesting as having been engraved by William Hole, the printer of “Parthenia.”

What may be described as a rhyming description of the instruments popular in the Elizabethan epoch is given in Michael Drayton's *Polyolbion*, the first part of which was published in 1613. After mentioning the various stringed instruments he continues:—

Queen
Elizabeth's
Band of
Music

Drayton's
“Poly-
olbion”

“So there were some again, in this their learned strife,
Loud instruments that loved, the Cornet and the Fife,
The Hoboy, Sackbut deep, Recorder, and the Flute,
Even from the shrillest Shawn unto the Cornemute.
Some blow the Bagpipe up, that plays the country round,
The Tabor and the Pipe some take delight to sound.”

Lincolnshire pipers must have had an especially good reputation in the sixteenth century, as we find them alluded to by Shakespeare in *Henry IV.* (Act i., Sc. 2), when Falstaff uses a simile comparing a lover's melancholy to “the drone of a Lincolnshire bagpipe.” In

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this connection it is strange that some of Shakespeare's early commentators, including Steevens, imagined "a

Lincolnshire Pipers Lincolnshire bagpipe" to mean a jesting allusion to frogs croaking in the marshes of Lincoln, but the acute Irish scholar

Malone pointed out that the reference was to be taken literally, quoting as follows from Robert Armin's *Nest of Ninnies* in 1608:—

"At a Christmas-time, when great logs furnish the hall fire, when brawn is in season, and indeed all revelling is regarded, this gallant knight kept open house for all comers, where beef, beer, and bread was no niggard. Amongst all the pleasures provided, *a noise of minstrels and a Lincolnshire bagpipe was prepared; the minstrels for the great chamber, the bagpipe for the hall; the minstrels to serve up the knight's meat and the bagpipe for the common dancing.*"¹

Shakespeare's reference in *Henry IV.* is not the only one which the bard of Avon employs apropos of the bagpipe; he also alludes to it in the *Merchant of Venice* (Act iv., Sc. 1) in two places. The allusion to a "woollen bagpipe" is to *Uilleann*, or Irish domestic pipes, of which I shall treat in the next Chapter. In *All's Well that Ends Well* (Act ii., Sc. 2) Shakespeare makes the clown say:—"As fit as a

¹ Drayton in his *Polyolbion* (1613) tells us of the "Lincoln swains in shepherds' guy and girls in Lincoln green":—

"Whilst some the ring of bells and some the bagpipe ply,
Dance many a merry round and many a hey-day."

“Worcestershire for Bagpipes”

pancake for Shrove Tuesday, or *a moris for a May-day.*” The well-known phrase: “Strike up pipers,” occurs in *Much Ado About Nothing*, and there is another hackneyed quotation in reference to men who laugh “*like parrots at a bagpiper.*”

From old pamphlets of the early seventeenth century there are indications of the peculiar prowess of the pipers of Worcestershire and Lancashire in the Elizabethan epoch. It is worthy of note that as far back as the year 1600 the well-known dance of the hornpipe—which derived its name from the instrument of that name, also known as the cornpipe—was associated with Lancashire. Shakespeare alludes to this dance as follows in the *Winter's Tale* (Act iv., Sc. 2): “But one Puritan amongst them, and he sings psalms to *Hornpipes.*” Spenser, too, in his *Shepherd's Calendar*¹ (Eclogue v.) thus writes:—

“I saw a shole of shepherds outgo
With singing, and shouting, and jolly cheer;
Before them yrode a lusty Taberer
That to the many a *Horn-pipe* play'd,
Whereto they dauncen each one with his maid.
To see these folks make such jouissance
Made my heart after the pipe to dance.”

A writer in the first few years of the reign of James I., under date of 1609, says:—“The Courts of Kings for

¹ It would seem that the English shepherds of this epoch had a weakness for the pipes, for Spenser, in the above poem, asks: “Or is thy bagpipe broke that sounds so sweet?”

Worcester
and
Lancashire
Pipers

Story of the Bagpipe

stately measures, the City for light heels and nimble footing; Western men for gambols, Middlesex men for tricks above ground, Essex men for the Hey, *Lancashire for Hornpipes, Worcestershire for Bagpipes, but Herefordshire for a Morris dance.*" Perhaps it may be necessary to add that the dance of the hornpipe in the Elizabethan days was far different from the hornpipe of our time. There is still preserved a hornpipe, composed by Hugh Aston (*cir. 1525*), and the popularity of the dance is testified by Barnaby Rich, in 1581. These old hornpipes were invariably written in $\frac{2}{3}$ time, and continued so until the middle of the eighteenth century, when the rhythm as now danced was changed to $\frac{4}{4}$.

In addition to Worcestershire and Lancashire the pipers of Nottingham were also celebrated, but none of them excelled Lincolnshire, so lauded by Elizabethan writers. From the Rutland Papers it would seem that pipers from Nottingham were paid gratuities at Belvoir in 1590, 1594, and 1603.

The employment of a piper in the early drama is not without significance, and as late as the Coventry Mysteries year 1584, a bagpiper named Cochrane, played at the Coventry Mysteries.

CHAPTER XII.

IRISH PIPES IN THE SIXTEENTH CENTURY.

Dürer's Irish piper—The siege of Boulogne—The *pib mor*—Stanhurst's description—Father William Good, S.J.—State pardons to pipers—Camden's account—Vincenzo Galilei—Derrick's *Image of Ireland*—Shakespeare's “woollen” pipes—Battle of the Yellow Ford—Dermot MacGrath—Battle of the Curlews—*Rinne fada*—The sword dance—Fynes Morison.

ONE of Albert Dürer's finest drawings is that of an Irish bagpiper, dated A.D. 1514. The original is now at Vienna, and much speculation has been indulged in as to the circumstances under which Dürer found his subject. Most probably the Irish piper, whose appearance and bagpipes are so delightfully painted by Dürer, was one of those who were attached to some Irish kerne in the campaign at Tournay in September 1513, when Henry VIII. had the Emperor as an ally. It is interesting to compare the “Irish piper” with the “German piper,” as given in Chapter X.

Irish pipers figured conspicuously at the siege of Boulogne in 1544. From the muster roll of the Irish troops despatched to France, it appears that there

Story of the Bagpipe

were 800 kerne and 200 "boys," or pages—that is, an attendant for every four kerne—and ten Irish war-pipers headed the contingent under Lord Power. Holinshed writes that in May 1544 the Irish troops "passed through the city of London, *in warlike manner, with bagpipes before them*, having for their weapons darts and handguns, and in St. James's Park, beside Westminster, they mustered before the king." Incidentally we learn that the kerne sent by Lord St. Mullins (Cahir MacArt of Polmonty Castle), were commanded by Captain Redmond MacCahir, "with Edmund the Piper as leader." The Waterford contingent was under Captain Sherlock. As is known to all students of history, Boulogne fell on September 14th, 1544; and peace was made with France in June, 1546.

The *pìob mor* (or Irish war pipes) was heard in Scotland in the campaign of 1542, as Ireland contributed 2,000 kerne to assist in the Border Wars. Seven years later—namely, in the expedition to Scotland, under Edward VI., in 1549-50, a number of Irish kerne with their war-pipers took part, under the command of Captain Sherlock. In the Rutland MS., under date of July 19th, 1549, there is an entry of payment to two Irish minstrels that played for the Earl of Rutland at Douglas, the gratuity being specified as 3s. 4d.

Here it will be of interest to quote Stanihurst's description of the *pìob mor*, or Irish war-pipes, in 1575 :—

Irish Piob Mor in 1566

“The Irish, likewise, instead of the trumpet, make use of a wooden pipe of the most ingenious structure, to which is joined a leather bag, very closely bound with bands. A pipe is inserted in the side of this skin, *through which the piper, with his swollen neck and puffed up cheeks, blows in the same manner as we do through a tube.* The skin, being thus filled with air, begins to swell, and the player presses against it with his arm; thus a loud and shrill sound is produced through two wooden pipes of different lengths. In addition to these, *there is yet a fourth pipe [the chanter], perforated in different places [having five or six holes],* which the player so regulates by the dexterity of his fingers, in the shutting and opening of the holes, that he can cause the upper pipes to send forth either a loud or a low sound at pleasure.”

Even before Stanihurst’s time, Father William Good, an English Jesuit, who had a school in Limerick, in his *Description of the Manners and Customs of the Wild Irish*, written at the request of Father Camden, in 1566, thus writes of the *piob mor*:—“They love music mightily, and of all instruments, are particularly taken with the harp. . . . They use the bagpipe in their war instead of a trumpet.”

From official records we learn that State pardons were granted to the following pipers between the years 1550 and 1585:—Hugh *buidhe* and Cormac the piper, in 1550; John O’Doran and Morgan the

Story of the Bagpipe

piper, in 1570; Conly Fannin, Manus the piper, Thomas MacShane, and Brian Fitzpatrick, 1571; Conor State MacLoughlin and Owen the piper, in 1577; Pardons to Thomas *reagh*, in 1582; Morgan the piper Pipers and John Piers, "chief musician and piper to Sir Gerald Fitzgerald of Dromana," in 1584; and Donogh O'Casey and Donogh MacCormac, in 1585.

Camden, who published Father Good's account of the social life of Ireland, alludes to the proclamations against harpers and pipers, and we know from the State papers that Irish bagpipers were regarded as "most dangerous," as they invariably headed all hostile incursions into the Pale, and were also used as "intelligencers."

In Vincenzo Galilei's *Dialogue on Ancient and Modern Music*, published in Florence in 1581, the great Italian musical theorist thus writes of the Irish *pib mor*:—“The bagpipe is much used by the Irish. To its sound this unconquered, fierce, and warlike people march their armies, and encourage each other to deeds of valour. *With it also they accompany their dead to the grave, making such mournful sounds [caoines, or funeral marches] as to invite—nay, almost force—the bystanders to weep.*” Thus we learn from independent sources that the Irish war pipes were not only heard in battle, but were also used in processions, at festive gatherings, weddings, funerals, etc.

But in addition to descriptions of Irish war-pipes and

Derrick's "Image of Ireland"

pipers, there are two Elizabethan woodcuts which, though more or less caricatures, are of interest. The first of these is from John Derrick's *Image of Ireland*, "made and devised anno 1578," and dedicated to Sir Philip Sydney, but not published until 1581. Subjoined is the "habite and apparell" of an Irish war-piper at the head of an Irish band of troops.

Derrick's poetry is little better than his drawings, but it may be as well to give his description of a battle, in which the piper plays no inconsiderable part:—

Derrick's
Image of
Ireland

" Now goe the foes to wracke,
The kerne apace do sweate,
And bagpipe then instead of trompe
Doe dulle the backe retreate.

Who hears the bagpipe now?
The pastime is so hotte,
Our valiant captains will not cease
Till that the field be gotte.

But still they forward pierce
Upon the glibbed route,
And with their weapons meete for warre,
These vaunting foes they cloute.

The bagpipe cease to plaie,
The pyper lyes on grounde,
And here a sort of glibbed thieves
Devoid of life are found."

Regarding this woodcut, Standish O'Grady writes:—
" In the forefront of the Irish lies a slain figure reflecting little credit on the artist, but under which Derrick writes ' Pyper,' well aware that the fall of the musician

Story of the Bagpipe



From Derrick's *Image of Ireland*, made and devised anno 1578,
published in 1581.

Shakespeare's "Woollen" Pipes

was an event of importance second only to that of a considerable officer. So in the State papers we often read such entries as this: 'Slew Hugh, son of Hugh, twenty-five of his men, and two pipers. Slew Art O'Connor and his piper.'

Here it is as well to remove a misconception as to the Irish war-pipes (*pib mor*) and the comparatively modern *Uilleann* pipes. Dalyell, in his *Musical Memoirs*, says that "nothing can be less consonant with the loud tumult of war than the present Irish bagpipe." A more recent writer, Mr. W. L. Manson (1901), cannot understand "how an instrument like the present Irish bagpipe could be of any use in war." The fact is that there were two classes of Irish bagpipes—the *pib mor* and the *Uilleann* pipes, the latter of which came into vogue about the year 1588. Readers of Shakespeare—in common with commentators—have been puzzled over the term "woollen" pipes in the *Merchant of Venice* (Act. iv., Sc. 1), but the most natural explanation is to equate "woollen" with *Uilleann*, or elbow pipes. Curiously enough, the Irish name of the domestic Irish pipes has in more recent times been corrupted to "union," and thus we find the name as *Uilleann*, "woollen," and "union." This explanation is far more satisfactory than any other I have seen, and I think it well to give it here, especially as Dr. E. W. Naylor, in his interesting book on *Shakespeare and Music*, dismisses the question by asking, "What is a woollen bagpipe?" A second Elizabethan woodcut,

Story of the Bagpipe

depicting—very rudely it must be confessed—the rout of Tyrone and O'Donnell at Ballyshannon in 1595, is in the British Museum. This picture represents an Irish piper in the act of running away with the rest of the kerne, and subsequently lying dead, with his bagpipes beside him.

The *pib mor* was heard effectively at the great battle of the Yellow Ford on August 14th, 1598, when Marshal

Battle of Sir Henry Bagenal, with an army of 4,500,
the Yellow was utterly defeated by the Irish forces
Ford under the Earl of Tyrone, aided by O'Donnell
and Maguire. In the account of this battle
we read that the Irish advanced to the charge to the
sound of the war-pipes.¹

One of the most distinguished pipers of this period was Dermot MacGrath, but he fell under the ban of the law. However, on June 6th, 1597, as is Dermot recorded in the Fiants of Elizabeth, pardon MacGrath was granted to him “at the suit of the Lord of Upper Ossory”—namely, Fineen (Florence) Fitzpatrick, third Lord Baron, the ancestor of the present Lord Castletown. Two years later there is a record of a pardon granted to Fineen FitzJohn, *piper*, at the suit of Edmund, Viscount Mountgarret.

On August 15th, 1599, was fought the battle of the Curlews (County Sligo), in which the Irish pipers again did good service. Standish O'Grady, in his vivid pen-

¹ An Anglo-Irish contingent fought in France and Picardy in 1597, each company including a piper, who received “twelve pence Irish” per day.

Rinnce Fada

picture of this battle, in which fell Sir Conyers Clifford, Sir Alexander Ratcliffe, and other English officers, thus writes:—"They were brave men, these pipers. The modern military band retires as its regiment goes into action. But the piper went on before his men, and piped them into the thick of battle. He advanced, sounding his battle-pibroch; and stood in the ranks of war while men fell around him. . . . So here upon the brown bog Red Hugh's pipers stood out beyond their men sounding wild and high the battle-pibrochs of the North with hearts and hands brave as any in the wild work. . . . At last the whole of the Queen's host was reduced to chaos, streaming madly away, and the battle of the Curlew Mountains was fought and lost and won."

Battle
of the
Curlews

Readers of Shakespeare will remember the allusion to the "fading"—known also as the "fada," or "faddy"—in the *Winter's Tale* (Act iv., Sc. 3), but Chappell admits that "it is the name of an Irish dance." Beaumont and Fletcher also allude to the "fading," which is really an Anglicised corruption of *Rinnce Fada*, or the Long Dance, generally tripped to the accompaniment of a bagpipe. The Irish *Rinnce Fada* (Long Dance) became popular in England as the Country Dance, as is quite evident from the second name given it in Playford's *Dancing Master* in 1651—namely, "the *Long Dance* for as many as will," of which "Sir Roger de Coverley" (admitted as of Irish origin by Dauney) is a good example. Under the name of the Faddy, or Furry

Rinnce
Fada

Story of the Bagpipe

Dance the Rinnce Fada is annually footed on the 8th of May at Helston, in Cornwall.¹

The sword dance was also tripped to the bagpipe. This dance, in the Elizabethan epoch, was most popular in Ireland, and is thus described by Fynes Moryson:—“They dance about a fire, commonly in the midst of a room, holding withes in their hands, and by certain strains [of the bagpipe] drawing one another into the fire; and also the *Matachine Dance*, with naked swords, which they make to meet in divers comely postures. And this I have seen them after dance before the Lord Deputy in the houses of Irish lords; and it seemed to me a dangerous sport to see so many naked swords so near the Lord Deputy and chief commanders of the army in the hands of the Irish kerne, who had either lately been or were not unlike to prove rebels.”

Fynes Moryson, from whom the above quotation is made, lived some years in Ireland as secretary to Lord Mountjoy. He thus describes the amusements of the Irish:—“They delight much in dancing, using no arts of slow measure or lofty galliards, but only *country dances*, whereof they have some pleasant to behold as ‘Balrudery’ and the “Whip of Dunboyne.” It is to be observed that the *Sword Dance* was subsequently replaced by the *Oak Stick Dance*, or *Rinnce an cípín*.

¹ The tune of the “Furry” dance is the Irish *An Maidhrin ruadh*, subsequently published as “Jamaica,” better known as “Let Erin Remember.”

CHAPTER XIII.

ENGLISH BAGPIPERs UNDER THE STUARTS.

Ben Jonson—King James's proclamation—Morrice Dances—*Britannia's Pastorals*—London minstrels—An English bagpiper of 1637—The King's band of music—Howitt the piper—Lancashire bagpipers—Yorkshire pipers—Playford's *Dancing Master*—The Restoration epoch—Butler's *Hudibras*—Thomas Oynion—Northumberland pipers—*The Royal Voyage*—Gradual disappearance of English pipers—Hogarth's “Southwark Fair.”

THE popularity of the bagpipes in England in the first quarter of the seventeenth century is attested by Ben Jonson, and references to the subject are scattered throughout his works. In his *Gipsies Metamorphosed* he makes one of his characters say: “We'll have a whole poverty of pipers; call checks upon the bagpipe.” In *Bartholomew Fair* (1614) a principal character describes a north countryman as “full as a piper's bag.” Jonson also alludes to the minstrels and revelry of the early Stuart epoch, and in his *Sad Shepherd* he refers to “the nimble hornpipe.”

Story of the Bagpipe

King James I., who had granted a new charter to the Company of Musicians of the city of London, on July 8th, 1604, issued a proclamation in 1618, in which the "wisest fool in Christendom" laid down the specific sports and pastimes regarded as lawful for his English subjects. In this proclamation the old May games, Whitsun ales, and Morris dances, in which the bagpipe was an important factor, were decreed as lawful amusements, and the king gives as a reason for permitting specific sports and pastimes on certain occasions that "if these times be taken away from the meaner sort who labour hard all the week, they will have no recreation at all to refresh their spirits; and in place thereof it will set up filthy tipplings and drunkenness, and breed a number of idle and discontented speeches in their ale-houses."

Mr. Algernon Rose writes thus of the Morrice Dance: "It was danced by five men and a boy, the latter dressed like a girl and called Maid Marian. There were usually only two musicians. One of the dancers, richly dressed, acted as foreman of the Morrice. A characteristic of the Morrice was that the dancers had bells of different pitches attached to their clothes, which jingled pleasantly. . . . In Yorkshire the Morrice was danced to the tune of an old song called 'The Literary Dustman.'" Subjoined is the music, said to date from 1610:—

London Minstrels

THE LITERARY DUSTMAN.

MORRIS DANCE
1810.



Notwithstanding the onward march of modern music, the piper was much in request under King James, but on no occasion more welcome than at the May games. This is evident from scores of contemporary writers.

Thus, William Browne, in his *Britannia's Pastorals*, published in 1625, says :—

“ I have seen the Lady of the May,
Set in an arbour on a holy day,
Built by the Maypole, where the jocund swains
Dance to the maidens to the Bagpipe's strains. ”

*Britannia's
Pastorals*

Secure in the royal favour, the minstrels of the city of London enjoyed to the full the benefit conferred on them by King James's charter. In fact the years 1604-40 may be described as quite a gala time for the minstrels. Bartholomew Fair and Smithfield Fair proved happy hunting grounds for the pipers, to which must be added Stourbridge Fair at Cambridge. In 1630, owing to the plague, King Charles I. forbade the holding of these three fairs, but the revels in other years went on gaily till

*London
Minstrels*

Story of the Bagpipe

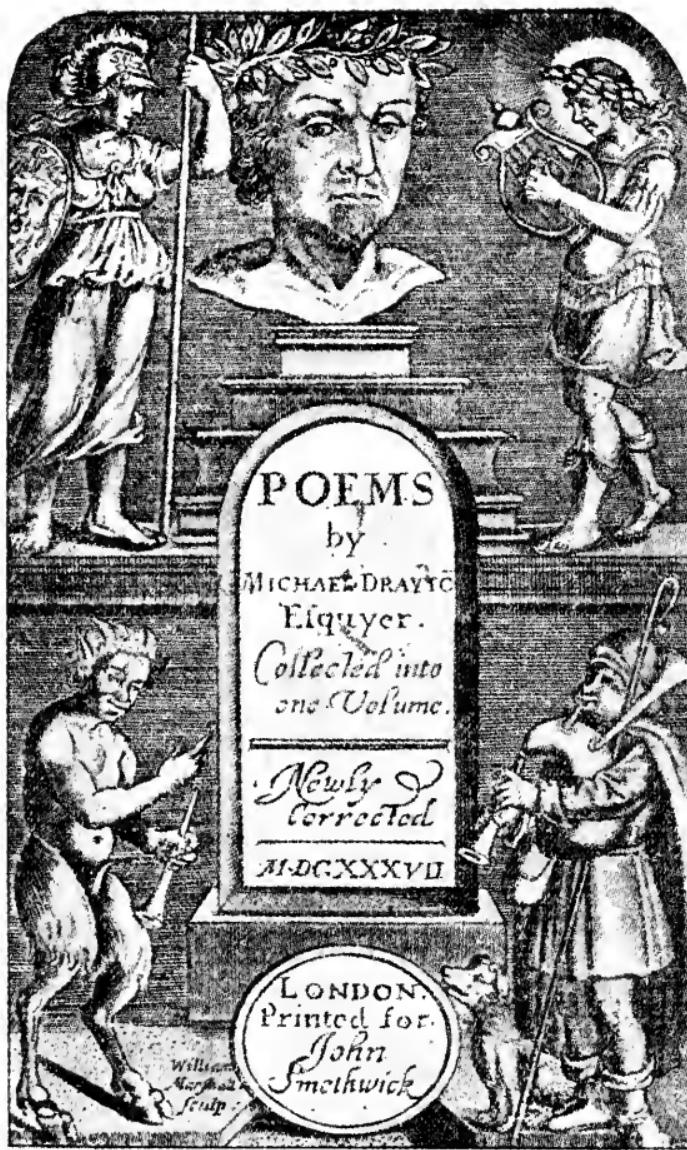
1649. A fine pipe melody of this epoch is "Jack a Lent," printed by Playford in 1670.

We are, fortunately, able to reproduce an illustration of an English piper of the year 1637, which gives an excellent idea of the instrument of An English Piper of 1637 that period. It is taken from the title page of Drayton's *Poems*, as published by John Smethwick in 1639, and is engraved by William Marshall.

But, as a fashionable instrument, the bagpipe was growing into disrepute, and it ceased to be heard at King's Band of Music Court after the year 1625. From the payments made to the King's Band of Music in 1625, the customary amount to the one bagpiper of Elizabeth's reign does not appear, although the wind band consisted of eight performers on the hautboys and sackbuts, together with six flutes and six recorders.

From the Rutland MSS. it appears that in the years 1636-40 a famous piper called Howitt flourished. His services were well rewarded on his visits to Belvoir, as were also those of Edward Brock, a blind harper. But, apparently, as we learn from other sources, the Lancashire pipers were held in very great esteem under King Charles I.

The following reference to the bewitching powers of a Lancashire bagpipe is to be found in Heywood's *Lancashire Witches* (Act iii., Sc. 1), in 1634:—"She has spoke to purpose, and whether this were witchcraft or not, I have heard



ENGLISH PAPER OF 1637

Story of the Bagpipe

my aunt say twenty times that no witchcraft can take hold of a Lancashire bag-pipe, for itself is able to charm the Devil, I'll fetch him."

It would seem that as late as 1641 bagpipes were requisitioned to lighten the labours of the harvesters, and in Best's *Rural Economy in Yorkshire in 1641* (Surtees Society, 1857), there is an entry that "at my Lord Finche's custom at Walton for Clipping," the bagpiper was given a gratuity of sixpence "for playing to the clippers all the day."

Quite an epoch-making event in the English musical world was the publication of Playford's *Dancing Master*, in 1651, which went through fourteen editions between the year 1651 and 1709. In this well-known work there are numerous bagpipe melodies, including many Irish tunes.

With the Restoration, all the old-time amusements of "merrie England" were revived, and a new lease of life was given to the bagpipes.¹ Again were seen the Morris dances,² May games, Whitsun ales, wakes, etc.; and the glories of Bartholomew Fair won the praise of Pepys and John Locke. In one of the broadsides of this epoch there is a ballad of Bartholomew Fair (to the tune of

¹ On February 23rd, 1663-64, William Tollet was appointed "Bagpiper-in-Ordinary" to King Charles II. (see *The King's Musick*).

² Under date of May 30th, 1664, in the Rutland MSS., there is record of two and sixpence paid to "the maurice dancers."

Northumberland Pipers

Dutchman's Jig), in which the writer tells what he saw at the Fair :—

“ When trumpets and Bagpipes, Kettledrums, and Fiddlers all
were at work,
And the Cooks sung ‘Here’s your delicate Pig and Pork !’ ”

At the same time, it is only fair to put on record the estimate of the bagpipes, as given by Butler in his *Hudibras* :—

Butler’s
“ Hudibras”

“ Then bagpipes of the loudest drones,
With muffling, broken winded tones,
Whose blasts of air in pockets shut
• • •
. . . make a viler noise than swine
In windy weather when they whine.”

Between the years 1674 and 1684 Thomas Oynion was of great repute in the Midlands. In the Rutland MSS. several payments appear as bestowed on Oynion for playing the bagpipes on various occasions. He received sums varying from five shillings to £2. There is also a record of £1 paid on February 3rd, 1674, to “the piper and shaume for playing.”

Whether from its proximity to Scotland, or from any other cause, Northumberland continued to be famous for its pipers down to the close of the eighteenth century. Under the Stuarts, the Northumbrian bagpipes became distinctive of their class, as was also the case with the Lowland bagpipe. It is here well to observe that

Northum-
berland
Pipers

Story of the Bagpipe

the scale of the Highland, Lowland, and Northumbrian pipes is the same, and the only real difference between the two latter forms is in size, the Northumbrian being the smaller. Of course, the Highland pipe is blown by the mouth, whereas the Lowland and Northumbrian pipes are inflated by bellows; but I shall deal with the subject in a succeeding chapter.

Under King James II. several dramatic writers allude to the bagpipe as the prevalent instrument for Royal Voyage the masses, and it is certain that at rustic gatherings the piper still held sway. In a tragi-comedy, entitled *The Royal Voyage*, acted in 1690, a piper is introduced in one of the scenes.

At length, in the last years of King William, English Gradual pipes and pipers gradually disappeared, Disappear- save in Northumbria. In Lancashire, pipers ance of occasionally attended at wedding festivities English (as is recorded at Preston in 1732), but as a Pipes popular instrument the English bagpipes passed away under King George II.

Almost the last appearance of an English bagpiper is in Hogarth's wonderful picture of "Southwark Fair," wherein is seen a capital illustration Hogarth's of a bagpiper playing. This dates from "Southwark Fair" 1733. Hogarth also introduces the bagpipe in his caricature of the *Beggar's Opera*, and in his "Election Entertainment."

CHAPTER XIV.

INFLUENCE OF THE BAGPIPE ON SEVENTEENTH CENTURY MUSIC.

Drone bass—Pedal point—Faux bourdon and Gymel—Progressions of thirds and sixths—Irish influence in Northumbria—Guido's *Micrologus*—Fitzwilliam Virginal Book—Mr. Byrd's Battle—Byrd's Galliard—“The Woods so Wild”—Lancashire hornpipes—Handel's Pastoral Symphony—Irish Cronan—“Ballinderry”—Bach's Loure—Spohr's Piffero.

THERE is no gainsaying the fact that to the bagpipe we owe drone bass, the very term implying the origin of the well-known musical form. Naturally, the most rudimentary form of harmony must have been the continuous bass to the melody, and this primitive form is even still employed with wonderful effect, especially in pastoral passages. To students of musical form “pedal point” is a synonym for drone bass. As organ pedals were invented by Ludwig van Vaelbeke, in 1306 or 1307, at Brabant, and were used by the Flemish organists of the fourteenth century, it is more than probable that the idea was borrowed from the drone of the bagpipe.

Story of the Bagpipe

Organum, diaphonum, and discant (forms well known to the Irish of the eighth century) paved the way for faux bourdon or falso bordone, so popular in mediæval days. This term was corrupted in England as fa-burden, and by abbreviation, burden. The late Rev. T. Helmore thus writes :—“The word *bordone*, and *bourdon*, in its primary sense, is (in both languages) a pilgrim’s staff; hence, from similarity in forms, *the bass-pipe, or drone, of the bagpipe*; and thence again, simply a deep bass note. As the earliest *falsi bordoni* of which we have specimens are principally formed, except at their cadences, by successions of fourths and sixths below the plain-song melody, such an accompanying bass, to those who had hitherto been accustomed to use the low octaves of the organum, and to consider thirds and sixths inadmissible in the harmonized accompaniment of the Gregorian chant, would sound *false*.” Another musical form suggested by the bagpipe was called gymel, or gimel (from the Latin word *gemellus*, twin), generally sung by two voices at an interval of a third, or sometimes a sixth, apart. It is said to have had its origin in England, but, as we shall see, was really borrowed from Ireland.

From the writings of Giraldus Cambrensis we know that the Northumbrians delighted in a rude sort of harmony in which progressions of thirds and sixths were the dominant feature. And it is very remarkable that the rota, “*Sumer is icumen in*,” is written in the key of bémol, or B flat (softened B), which has

Irish Influence in Northumbria

a burden or alternate drone of F and G. Dr. Naylor truly observes that "these ancient 'burdens' of two alternating notes lie at the very root of the mediæval notion of harmony, apart from the harmonies produced by counterpoint, or the combining of melodies. . . . Alternative drones of this nature were found in the Northumbrian bagpipe, which possessed an arrangement for changing the note of the drone or drones. Something of the same sort is still heard in the Italian bagpipe performance with two players, one of whom plays the tune on a chanter, or rough kind of oboe, the other accompanying him on a larger instrument, which supplies a limited pedal bass."

To me it is surprising that none of our musical writers have dwelt on the fact that the Irish influence in Northumbria was very considerable from the seventh to the tenth century. St. Aidan, the Apostle of Northumbria, and his Irish monks must have taught Irish singing, as well as the harp and the bagpipe. St. Cuthbert, too, cultivated Celtic psalmody, and Prince Aldfrid of Northumbria, who had spent some years in Ireland, gave a fillip to the musical tastes of his people.

Here it may be well to give one of the earliest specimens of pedal point, or drone bass, as quoted in Guido's *Micrologus*. It will be seen that the continuous bass accompanies the melody of the plain chant, after the manner of the bag pipe drone.

Progressions of
Thirds and
Sixths

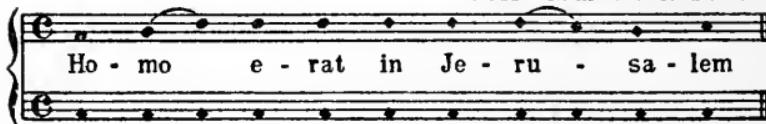
Irish
Influence
in Nor-
thumbria

Guido's
Micrologus

Story of the Bagpipe

EARLIEST SPECIMEN OF PEDAL POINT.

GUIDO in his MICROLOGUS.



But the most interesting sixteenth-century specimens of pedal point are to be found in the *Fitzwilliam Virginal Book*. And, in passing, it may be observed that in this Tudor collection of close on three hundred musical items we clearly see the beginnings of modern music, as far as regards major and minor scale passages, definite keys, and determining chords. In Bull's *Galliard* Dr. Naylor detects "a real bagpipe tune in every way, with a double drone-bass," as is also the case in "Go from my window," and in Byrd's "John, come kiss me now."

"Fitz-
william
Virginal
Book"

In Lady Neville's MS. Virginal Book, dated 1591, there is a wonderful piece of programme music called "Mr. Byrd's Battle." Three Battle of the movements are: *The Irish March*, *the Bagpipe*, and *the Drone*.

Mr. Byrd's

More convincing still as to the intimate relation existing between the melody and harmony of the bagpipe, and the number of examples given Byrd's in the *Fitzwilliam Virginal Book*, is Byrd's Galliard, which is beyond any manner of doubt a bagpipe arrangement, having A G, A E as its

Galliard

Byrd's Drone Bass

fundamental bass. Bull's "Juell" is a more developed specimen of the influence of the drone or burden. The reader will best be able to judge of the part played by the bagpipe in the matter of modern harmony by Byrd's arrangement of "The Woods so Wild," which I here reproduce from Dr. Naylor's *Elizabethan Virginal Book*:—

THE WOODS SO WILD.

(showing Drone Bass)

WILLIAM BYRD.
circa 1595.

About the year 1700, John Ravenscroft, a wait of the Tower Hamlets, composed several popular hornpipes—all in triple tune, as was then customary. A few years later Thomas Marsden collected and published (1705) the first attempt at a volume of Lancashire hornpipes, and this was followed, in 1726, by albums of country dances, in which settings for the bagpipe¹ were given.

Lancashire
Hornpipes

¹ Daniel Wright, in 1726, published a collection of "bagpipe-hornpipes."

Story of the Bagpipe

All readers are familiar with the beautiful Pastoral Symphony in the *Messiah*, which is an echo of the Italian bagpipe or piffero, the performers on which are known as pifferari. It is modelled on a theme played by the Italian shepherd bagpipers at Christmastide, in honouring the infant Messiah, and thus has a peculiar appropriateness in Handel's sublime oratorio. Like many other snatches of melodies annexed by Handel, the fragment of a simple folk air has been treated in a masterly fashion, the bagpipe effect being well brought out in the orchestral treatment.

As has previously been stated, the Irish bagpipe suggested the musical form of pedal point, or continuous bass, and it is remarkable that another musical form in vocal music is due to this ancient instrument—namely, the Irish cronán. O'Curry tells us that the cronán was a sort of humming chorus accompanying the folk song, of which many examples are to be met with, notably Purcell's *Irish Ground*.

Bunting has preserved for us a very beautiful air treated in the cronán form, which is reproduced by Sir Charles Villiers Stanford in his *Songs of Old Ireland*. This is the song and chorus, “Twas pretty to be in Ballinderry,” of which the shortened name is “Ballinderry.” The folk song has a burden of three notes, which run right through the whole composition.

On the continent the French *loure*, especially popular

Spohr's "Pifffero"

in Normandy, gave its name to an old dance, in $\frac{6}{4}$ rhythm, somewhat slower than the gigue or jig. From the fact of the dance being invariably associated with the loure, or bagpipe, the name loure came to mean a musical phrase played in the style of the bagpipe melodies. The great Bach introduces a loure in the sixth movement of the fifth of his French Suites in G. It must not be forgotten that "lourer" signifies to play legato, or in a pastoral manner, emphasizing the down beat of each bar, or the first note of each group.

A pifffero is a primitive form of bagpipe with sheep-skin bag. Spohr in his *Autobiography*, under date of December 5th, 1816, quotes a pifffero or bagpipe tune, which had been popular in Rome, as played by Neapolitan pipers, one playing on a chanter, whilst another performer furnished a drone accompaniment. The following eight bars will give the reader an idea of the seventeenth century bagpipe tune:—

PIFFERO.

noted by Spohr.
1816.

The musical score consists of two staves of music. The top staff is in G major and 6/8 time, featuring a melody line with various note values (eighth and sixteenth notes) and rests. The bottom staff provides harmonic support, with sustained notes and basso continuo lines. The music is divided into measures by vertical bar lines.

CHAPTER XV.

IRISH BAGPIPES IN THE SEVENTEENTH CENTURY.

State pardons—Ben Jonson's *Irish Masque*—War-pipes—The confederate period—“Lament for Owen Roe”—Battle of Knocknacross—“MacAlistrum's March”—Irish pipers in the Barbadoes—Pipers of the King's Company—The wolf and the piper—Siege of Derry—Persecution of pipers under King William—Battle of Cremona.

ON March 30th, 1601, pardon was granted to Owen MacHugh *na bralie*, an Irish piper; and in the following month there is a record of State pardons to John *intlea*, a wandering piper from County Cork; Cosney MacClancy, of Cloonanna, County Limerick; Bryan MacGillechrist, Fergus O'Farrell, Donal O'Farrell, and Patrick O'Farrell, four pipers from County Wexford; Daniel and Conor O'Cullinane, of County Cork; and Richard *buidhe* MacJames, of County Wexford, *pipers*, were pardoned in May. Turlogh the piper, Owen and Dermot O'Delaney were pardoned in June; and in August a similar mark of favour was extended to John O'Tracy and Donogh O'Cullinane, *pipers*. In September 1601 pardon was granted to Cathal O'Kelly, Donogh *buidhe* O'Byrne, and Donal the piper, all

Ben Jonson's "Irish Masque"

pipers of County Wicklow; Donal O'Killeen and Owen O'Killeen, pipers, were pardoned on May 6th, 1602; and Donal MacDonagh, *piper*, was taken into favour on February 28th, 1603. Under King James, in 1603, Bryan *buidhe* O'Clabby, a County Sligo piper, was pardoned. This list of State pardons amply proves that Irish pipers were very much in evidence in the opening years of the seventeenth century.

As may well be supposed, Ben Jonson was fully acquainted with the social customs of Ireland, and hence, in his *Irish Masque* (produced in 1613, at the English Court), he introduces six men and six boys dancing to the bag-pipe. This fact, apart from other evidence, implies that it was then customary to dance country dances to the accompaniment of a bagpipe.

The *pib mor*, or the Irish war-pipes, continued in favour whenever the Irish engaged in battle, and the brave pipers always led on the army in warfare. Fynes Morison tells us that, in 1601, when a body of the Irish troops attempted an assault on the English camp at Armagh, they had *drums and bagpipes*, as was their wont. He adds:—“After that our men had given them a volley in their teeth they drew away, and we heard no more of their drums and bagpipes, but only mournful cries, for many of their best men were slain.”

A fine bagpipe tune of the years 1615-30 is the still popular “An cnotadh ban,” or “The White Cockade.” But it was during the Confederate period—namely,

Ben
Jonson's
“Irish
Masque”

Story of the Bagpipe

from 1642 to 1648, that the bagpipe was in all its glory, especially the *pib mor*. On the Thursday before Ash Wednesday 1642 Richard Stephenson, High Sheriff of Limerick, was shot at Kilfinny, “as he came up in the front of the army, *with his drums and pipers*” (Diary of Lady Dowdall, as quoted in Gilbert’s *History of the Irish Confederation*). On a memorable occasion, in 1647, when Alastair MacColl MacDonnell was besieged in a northern castle, he hit upon a happy expedient, as is recorded in a contemporary narrative. Having embarked in one boat, he put a bagpipe player in another, and thus deluded his enemies in pursuit of him.

Towering above all his fellows during that epoch was the gallant Owen *roe* O’Neill, the bravest of Irish generals. When he died, a glorious *Lament* was composed, and the Irish war-pipers played over his grave in the cemetery attached to the dismantled Franciscan Friary, Cavan. Another fine *Lament* was for Myles O'Reilly, popularly known as “Myles the Slasher,” who was slain by the Scotch Covenanters on the bridge of Fenagh, near Granard, and was interred in the tomb that afterwards received Owen Roe.

At the disastrous Battle of Knocknanoss (near Mallow) fell the brave Alastair MacDonnell on November 13th, 1647, whose remains were attended to at the grave by a band of Irish war-pipers. Dr. Charles Smith, writing in 1750, says:—“There is a very odd

“ MacAlistrum’s March ”

kind of Irish music, well known in Munster by the name of ‘ MacAlistrum’s March,’ being a wild rhapsody made in honour of this commander, which to this day is much esteemed by the Irish, and played at all their feasts.” The Irish tradition is that the remains of the brave Colkitto were borne to the ancestral tomb of the O’Callaghan’s at Clonmeen, County Cork, preceded by a band of pipers, who played a specially-composed funeral march, ever since known as “ MacAlistrum’s March.”

Under the Cromwellian régime Irish pipers were treated with ruthless severity, and numbers of them were transported to the Barbadoes. From official records we learn that Cornelius O’Brien, an Irish piper, who had been transported, was on January 25th, 1656, “ sentenced to receive twenty lashes on the bare back,” and was ordered to leave the island within a month. “ on suspicion of inciting to rebellion.”

The Irish regimental pipers at this epoch had 28s. a month, almost equal to £20 of present value. When the Irish Regiment of Guards was formed in 1662, we find provision made for a drum major, twenty-four drummers, and a piper to the King’s Company. The non-commissioned officers and soldiers of the Irish Guards had uniforms consisting of “ red cassocks, lined with green and cloth breeches.”

Here it is apropos to quote a story told of an Irish bagpiper and a wolf, as is told in *Oxford Jests*

Story of the Bagpipe

Refined and Enlarged (1684):—“In Ireland, a bagpiper coming for England with his knapsack on his shoulder, as he sate at dinner in a wood, three wolves began to accost him; then he threw one bread, and another meat, and still they crept nearer to him, upon which, being afraid, he took his bagpipes and began to play, at which noise the wolves all ran away: ‘A pox take you,’ says he, ‘if I had known you had loved musick as well, you should have had it before dinner.’” I have here inserted this story, which apparently dates from the period 1650-1660, mainly because it is frequently dished up in various ways. The latest version of it is quoted by Mr. W. L. Manson, who, not being aware of the story in *Oxford Jests*, associates it with a *Scotch* piper losing his way in Siberia. It is as well that the oldest printed version should be given, which, as has been seen, centres round an Irish bagpiper. The Scotch “chestnut” only goes back to the second half of the eighteenth century.

From the Churchwardens’ accounts of St. Finnbar’s Cathedral, Cork, under date of March 5th, 1682-83, it appears that Cosney and Donogh *gankagh*, *Irish Pipers Presented* pipers, were presented “for piping before a corpse to the church.” Some years previously John Cullinan was arrested as being a Catholic soldier, and it was sworn that he was a bagpiper, and in the years 1676-78, “when the company went to the parish church of Ringrone [Co. Cork], *he went piping* with them to the church.”

Battle of Cremona

Irish pipers were present at the siege of Derry in 1689. The infantry had two drums, a piper, and colours; the cavalry had a trumpet and a standard; and the dragoons were allotted two trumpets, two hautbois, and a standard.

Siege of
Derry

Assuming that the Jacobite forces were at full strength, each regiment must have had fourteen pipers, fifty-six drums, five trumpets, and fourteen hautbois. This memorable siege lasted 105 days, during which about 9,000 persons perished in the city, and at length James's forces were obliged to withdraw.

Under King William Irish pipers experienced much persecution. All minstrels were banned, but especially harpers and pipers. After the siege of Limerick many of the war pipers went to the continent with the "Wild Geese," and they were subsequently afforded opportunities of urging on the Irish troops to battle. Those who remained at home had to run the gauntlet of the Penal Laws, and many are the stories and legends told of bagpipers at this troubled period.

Persecution
of Pipers
under King
William

One of the finest Irish bagpipe melodies at the close of the seventeenth century was heard at Cremona on February 1st, 1702. At this great battle, when the Irish brigade gained a famous victory, the pipe tune played was ever afterwards known as "The Day we beat the Germans at Cremona." It is now seldom heard, but its popularity continued from 1702 to the close of the nineteenth century.

Battle of
Cremona

Story of the Bagpipe

THE DAY WE BEAT THE GERMANS AT CREMONA.



This is the Scotch air.
The Germans
had been driven
out of Scotland
and were
now in France.

CHAPTER XVI.

THE BAGPIPE IN FRANCE UNDER LOUIS XIV.

Praetorius and Mersenne—Cornemuse—Musette—Destouches, the royal piper—The Band of the Grand Ecurie—Borgon's *Traite de la Musette*—French ladies play the bagpipe—John Francis O'Farrell—John Baptist Lully—David's “Musette Player”—The Prince de Condé patronizes the bagpipe—Hotteterre's *Methode pour la Musette*—Henri Baton—Philippe Chèdeville—Jean Féry Rebel—French regimental pipers.

FROM the works of Praetorius and Mersenne we get a good idea of the different forms of bagpipes in vogue on the continent in the early years of the seventeenth century. Mersenne, in 1636, deals at considerable length with the five classes of pipes. Of these the most popular in France were the cornemuse and the musette.

I have previously alluded to the cornemuse, or cornamus, which was a primitive form of bagpipe. It may be described as a pipe blown by the mouth, with a chanter of eight finger holes and a non-fingered vent hole. Up to the seventeenth century it had but one drone, but two drones were then

Praetorius
and
Mersenne

Story of the Bagpipe

substituted, known as *le grand* and *le petit bourdon*, with a difference of an octave in pitch.

The musette was modelled on the Irish *uilleann*, or elbow, pipes, blown from a bellows, and having double reeds throughout.¹ Musenne, in 1636, describes it as a most delightful instrument. Originally consisting of "one chanter with apertures for twelve notes, besides some double apertures and valves opened by keys," it was considerably improved by Hotteterre the elder, who added a smaller chanter (*le petit chalumeau*) to the grand chalumeau. In the hands of Destouches, the Royal Piper royal piper, the musette completely captivated the French Court, and Mersenne asserts that with a skilful player the musette did not yield to any instrument.² Apparently Destouches had a very beautiful set of bagpipes, for not only were the chanters and drones of exquisite workmanship, but the bellows, or wind-bag, was covered with velvet, embroidered with *fleur de lis*. Mr. D. J. Blaikley thus describes Hotteterre's improved musette:—"The compass was from *f'* to *d''*, the grand and the petit chalumeau having respectively seven and six keys, and the former eight finger holes. The drones, four or five

¹ *Musette* is the diminutive form of *Muse*. In 950 St. Wolstan uses the word *Musa* for an organ pipe. Giralt de Calanson, in 1210, gives the *Muse* as among the nine instruments that a Jongleur played.

² In 1575 there was but one musette-player in the Court Band, but the number had increased to four musettes in 1649 (*Ecorcheville*, Sam. I.M.G., ii. 4).

French Bagpipes in 1640

in number, are all fitted into one cylinder, being brought into small space by the doubling of the tubes within this cylinder, which is provided with sliding stops for tuning the drones."

So popular did the musette become in its highly developed state, during the reign of Louis XIV., that it was employed in the band of the Grand Écurie, and was in high favour at all royal concerts, as well as at the musical entertainments of the nobility.

Naturally, the rage for this instrument demanded a text-book, and so we are not surprised that several Tutors were published. Of these the most celebrated was a *Traité de la Musette*, by Charles Emmanuel Borgon, a French advocate, who was a distinguished amateur performer on the musette. This work—now exceedingly rare—was enriched with plates and bagpipe melodies collected by M. Borgon in various parts of France, and was published at Lyons in 1672. The author, who also issued several legal books, died at Paris, May 4th, 1691.

But perhaps the most extraordinary development of the musette cult at this period was that it became the fad of titled ladies of fashion. Just as in the case of the harp in the eighteenth century so was musette the favoured instrument of French dames under King Louis XIV. On this account the most costly materials were employed for the higher grade French

French
Ladies
Play the
Bagpipe

Story of the Bagpipe

bagpipes, and ladies vied with each other as to the excellence of their pet instrument and to the wealth of decoration on the bag of the musette.

Though slightly of a digression it may be apropos to mention here that, in 1659, John Francis O'Farrell (Jean Francois Ferrel), a native of Anjou, of John Irish descent, published at Paris a remarkable pamphlet on the rights of French Francis dancing masters, whose chief, the *roi des O'Farrell ménétriers*, asserted a right over all musicians. The controversy waxed fierce for almost a century, and, at length, by a decree of the French parliament, in 1750, the musicians were declared the victors.

But probably the great glory of the French bagpipe was its introduction into the orchestra by Jean Baptiste Lully, the founder of legitimate Jean French opera. This set a hall-mark, so to Baptiste speak, on the musette. Louis XIV. made Lully Lully master of the *Petits Violons*, who soon surpassed the famous *Les Vingt-quatre Violons du Roi* ("Four and twenty fiddles all in a row"). His *Acis et Galatée* was produced on September 6th, 1686, and he died on March 22nd of the following year.¹

It will doubtless be of interest to reproduce a drawing David's of the musette—namely, C. David's illustration Musette of "A Player on the Musette," engraved Player by Leblond.

¹ Though the musette was introduced into the French orchestra in 1670, the contra basso was not employed till 1716.



A PLAYER ON THE MUSETTE. (SEVENTEENTH CENTURY.)

Story of the Bagpipe

All through the seventeenth century the musette continued fashionable, and at a remarkable *fête* given by the Prince de Condé at Chantilly in 1688 in honour of the Dauphin the host appeared as Pan, "accompanied by a train of shepherds and shepherdesses, others representing Satyrs, leaping and dancing to the sound of hautbois, *bagpipes*, and such-like instruments." The late Mr. Taphouse had a beautiful specimen of a musette, *circa* 1725, the bag of which is covered with figured silk and fitted with conical ebony chanter, and having a barrel-shaped drone, with four cylindrical tubes regulated by five ivory slides. Jean Baptiste Anet (a pupil of Corelli), Jacques David, and Jean le Clerc published compositions for the musette.

Perhaps the best proof of the vogue of the musette is the publication, in 1737, of James Hotteterre's "Méthode pour la Musette." Hotteterre (whose Christian name is incorrectly given by most writers as Louis) was the first to play the transverse flute in the orchestra of the Paris Opera in 1697, and he published much music for the flute between the years 1711-25.

Among the noted musette performers in the years 1725-35 was Henri Baton. His younger brother, Charles, was also a good performer, and he composed *Suites* for the musette in 1733 and 1741. A greater virtuoso was Colin Charpentier, to whom Anet dedicated two volumes of musette music in 1726 and 1739.

Rebel's Musette

Even a more famous musette-player was Philippe Chèdeville, a member of the opera orchestra from 1725 to 1749. Almost equally distinguished was his brother Nicholas. Both brothers composed much splendid music for the musette.

Jean Féry Rebel, who was conductor at the French Opera from 1725 to 1739, composed a charming pastoral symphony in 1734 entitled *Les Plaisirs champêtres*, which opens with a delightful *Musette* as follows:—

LES PLAISIRS CHAMPÊTRES.

J. F. REBEL.
1734.

The musical score consists of three staves. The top staff is labeled "Hautbois et Violons." and has the instruction "doux" above it. The middle staff is labeled "Bassons." and the bottom staff is also labeled "Bassons." Both middle and bottom staves have "doux" written above them. The time signature is common time (indicated by a 'C'). The key signature is one sharp (F#). The notation includes various note heads and stems, with some notes having vertical dashes below them, likely indicating grace notes or specific performance techniques.

But though the perfected instrument partially disappeared in the second half of the eighteenth century, the primitive form of the musette was retained in the French army; in fact, French regimental pipers were employed as late as the opening years of the last century.

CHAPTER XVII.

THE GREAT HIGHLAND PIPE.

Playing on the “great pipe” in 1623—Highland pipers in 1628—Aberdeen rejects the town pipers—The clan pipers—MacLeod of Dunvegan—The MacCrimmons—“Lament for MacLeod”—Regimental pipers—Popularity of the kilt—“Battle of Inverlochy”—“I got a kiss of the King’s hand”—“Lord Breadalbane’s March”—Needham’s satire—Sir Archibald Johnston—The Piper of Kilbarchan—Thomas Kirke—Introduction of the great drone—Skye College of Pipers—The MacArthurs.

PERHAPS one of the earliest references to the “great pipe” is in 1623. In that year a bagpiper at Perth was prosecuted for playing on the great pipe, as Playing on appears from the Kirk Session Register, the “Great Pipe” in under date of October 30th, quoted by Dalyell in his *Musical Memoirs*. However, it is well to note that the “great Highland pipe” must not be confounded with the “great drone,” which, as we shall see, was not introduced until 1700.

The popularity of the pipes among the Highlanders in the first quarter of the seventeenth century is corroborated by contemporary evidence. Also it was deemed essential to have bagpipes in the newly-formed regiments. Thus, when Alexander MacNaughton was commissioned to

Clan Pipers

raise some two hundred men for service in the French wars, he took care to provide a piper. Writing to Lord Morton from Falmouth under date of January 15th, 1628, he informs him that "the bagg pypperis and Marlit Plaidis" proved very serviceable. He adds that Alaster Caddil, the piper, and his gillie, as also Harry MacGrath, *harper*, from Laarg, and another piper, accompanied the levies.

We have seen previously that the burgh, or town, pipers were a regular institution in Scotland all through the fifteenth and sixteenth centuries. Aberdeen apparently was tainted with Anglicised ideas in 1630, for on the 26th of May of that year an entry appears in the Town Council Register as follows:—“The Magistrates discharge the common piper of all going through the town at night or in the morning in time coming with his pipe—*it being an incivil form to be used within sic a famous burgh, and being often found fault with, as well by sundry neighbours of the town as by strangers.*” Dauney suggests that the instrument of the “common piper” must have been the great Highland bagpipe, and he adds in a not over-complimentary fashion:—“The sounds which it emits are of a nature better calculated to excite consternation than diffuse pleasure.”

During the sixteenth century clan pipers were a fixed arrangement in the retinue of the great Highland chiefs. This idea was borrowed from Ireland, and it is a remarkable fact that the office was mainly hereditary, as was the case with

Aberdeen
rejects the
Town
Pipers

Clan
Pipers

Story of the Bagpipe

Irish pipers. More remarkable still, the most celebrated of the hereditary pipers were the MacCrimmons, who were attached to the family of MacLeod of Dunvegan.

MacLeod of Dunvegan Mary, a daughter of Sir John MacLeod, married Maurice, second Lord of Kerry, who was one of the Irish nobles summoned to attend King Edward I. in his Scottish campaign. It must not be forgotten that the celebrated Dunvegan Mether, or Drinking Cup, one of the most treasured relics of the MacLeods, is Irish, and was made for Katherine Magrannel, wife of Maguire, Prince of Fermanagh, in 1493, as is evident from the inscription. Sir Walter Scott made a most extraordinary blunder in misreading the inscription, as is recorded in the notes to his "Lord of the Isles." He makes out that the mether was "the property of Nial Glundhu," and that the lettering was "Saxon," deciphering it as: "Ufo Johannis Mich Magni Principis de Hi Manai," etc., with the date 993! The relic is an unmistakable Irish wooden mether, elaborately ornamented in silver, in pierced work, filigree, and niello, dating from 1493.

From about the year 1600, when Donald MacCrimmon, a distinguished Irish piper, came to Dunvegan, the MacCrimmons continued hereditary pipers to the MacLeods until the death of Donald MacCrimmon in 1845. From a fancied resemblance of the name MacCrimmon to Cremona some Scotch writers absurdly suppose that Donald MacCrimmon came from Cremona! As a matter of fact, Donald's grandson, Donald *mor*, was sent to

MacCrimmons

Ireland to learn the pipes, as is admitted by all authorities. This was about the year 1635. I may add that the Irish MacCrimmon family are still well represented, but the name now variously appears as Cremen, Cremmen, and Crimmins. The late Mr. Glen thus writes:—"Donald *mor*, or big Donald, became eminent at an early age for his performance of pibrochs. The reputation of the MacCrimmons was so great that no one was considered a perfect player who had not been instructed or finished by them. Donald *mor* was succeeded by Patrick *og*, and he by Malcolm, and the latter by John *dubh*—the last of this celebrated race of pipers, who died in 1822 in the ninety-first year of his age."

In a previous chapter I alluded to the exaggerated claims put forward for certain old Scotch tunes. Even the probable dates assigned for some pibrochs do not stand close scrutiny, and none of them can with absolute certainty be traced earlier than the second half of the seventeenth century. MacCrimmon's "Lament for MacLeod" is variously dated 1620, 1630, 1640, and 1650, but I have grave doubts if it goes back so far.

Coming to less debatable ground, there is evidence of regimental pipers in the first half of the seventeenth century. I have already quoted the reference, in 1628, to the employment of bag-pipers in the war against France. Twelve years later we come across another reference as to the pipes in the Scottish regiments. Lord Lothian, in 1641,

Story of the Bagpipe

writes as follows:—"I cannot out of our army furnish you with a sober fiddler; there is a fellow here plays exceeding well, but he is intolerably given to drink; nor have we many of those people. Our army has few or none that carry not arms. We are sadder and graver than ordinary soldiers, *only we are well provided of pipers. I have one for every company in my regiment, and I think they are as good as drummers.*" According to Mr. W. L. Manson, the 21st Royal Scots Fusiliers, formerly the North British Fusiliers, was the first regiment to employ bagpipers. One thing is certain, that from an official return of the officers of the Earl of Dumbarton's Regiment in 1678 the name of Alexander Wallace, "Piper Major," is given as belonging to the staff. On December 11th, 1680, when the Dumbarton Regiment was mustered at Youghal (Ireland), the piper was present at the head of the Colonel's company.

As the kilt is surely an accessory of the Highland bagpipes it may be well to mention that it was popular in the first half of the seventeenth century. A recent writer in the *Athenaeum* (1906) sought to revive the old story that the kilt only dates from 1715, and was invented by an English contractor named Rawlinson, as quoted in a letter by Ewen Baillie of Aberiachaw, dated March 22nd, 1768. But it has been proved by demonstration that the tartan was worn as far back as 1470, whilst it is equally certain that the Earl of Moray, during the reign of Charles I., wore the kilt. Lord Archibald Campbell gives two illustrations of the kilt, one dated 1672 and

“Lord Breadalbane’s March”

the other 1693, and there is no doubt but it was worn long before the time of the ingenious Rawlinson.

There is a well-known pipe melody, called “The Battle of Inverlochy,” said to have been composed on the occasion of the conflict at Inverlochy, in 1645, but the authenticity of the air is unsupported by any reliable testimony. The same may be said of “The Clan’s Gathering,” which is traditionally supposed to have been played at this historic battle on February 2nd, 1645.

A vague tradition has it that Patrick *mor* MacCrimmon, about the year 1661, composed a pibroch entitled : “Fhuair mi pog a laimh an Righ,” or “I got a Kiss of the King’s Hand,” the occasion being a visit with his master, Sir Roderick MacLeod of MacLeod, to King Charles II. However, the structure of the tune is distinctly eighteenth-century, and, probably, the tradition confused King Charles II. with Bonnie Prince Charlie, thus giving the date as *circa* 1745.

Scotch writers claim a venerable antiquity for the pipe-tune, “Lord Breadalbane’s March,” also known as “Wives of the Glen” and “The Carles wi’ the Breeks,” and, in fact, three or four legends are dished up to explain the origin of the tune. The dates range from 1644 to 1692, but the melody is apparently of the mid-eighteenth century. Mr. W. L. Manson says that, as “Lord Breadalbane’s March,” it appears in “an old hymn book by Iain Bàn Caimbeul, first published in

“Lord
Breadal-
bane’s
March”

Story of the Bagpipe

1786," but I have traced it ten years farther back—namely, in 1776, at which date it was published in Daniel Dow's *Ancient Scots Music*. I may add that it is very Irish in its characteristics. In his *Satire* on 1648, Needham savagely denounces the Presbyterians¹ for their opposition to the royal cause, and he concludes his acrimonious satire as follows:—

“The *Scotch bagpipes*, the pulpit drums,
And priests sound high and big,
Once more a Cause and Covenant comes
To show's a Scotish jig.”

Another biting satire of the year 1659 thus refers to Sir Archibald Johnston, Lord Warriston:—"Poor Sir Archibald Johnston, woe is me for thee, for thou hadst thought to be a muckle laddy, but now the piper of Kilbarchan will laugh thee to scorn." This allusion to "the Piper of Kilbarchan" has reference to Habbie Simson, a noted performer from the village of Kilbarchan, on whose death about the year 1625 Robert Semple wrote a quasi-humorous poem in Scottish metre. One of the verses quotes two favourite pipe tunes as played by Habbie:—

“Now who shall play the *Day it Daws*?
Or *Hunt's Up* when the cock he craws?
Or who can for our Kirktown cause,
Stand us in stead?

¹ In 1649 it was enacted by the Edinburgh Presbytery that henceforth "ther could be no pypers at brydels."

Skye College of Pipers

Our bagpipes now no body blows
Sen Habbie's dead."

A third satirical allusion to the great Highland bagpipe is to be found in *A Modern Account of Scotland*, in 1679, by an Englishman, Thomas Kirke. Writing of the music of the Highlands, he says:—"Musick they have, but not the harmony of the spheres, but *loud terrene noises, like the bellowing of beasts; the loud bagpipe is their delight*; stringed instruments are too soft to penetrate the organs of their ears, that are only pleased with sounds of substance."

Passing over other references to the Scotch bagpipe during the last quarter of the seventeenth century, we come to the year 1700, when the great drone was introduced. It is the great drone which really differentiates the great Highland pipe from the Lowland instrument, and from that of Northumbria. However, I shall reserve a description of the great drone as well as of the Highland and Lowland bagpipes for a succeeding chapter.

In the second half of the seventeenth century a college for training pipers was established by the MacCrimmons at Skye. Certainly it was in existence in 1690. The college at Skye was the most celebrated in the Highlands, and it was the hall-mark of a bagpiper to have been educated there. A seven years' course, as was given in Irish pipe schools, was invariably prescribed, and it must be borne in mind that the bagpipes was at that

Thomas
Kirke

Introduc-
tion of the
Great
Drone

Skye
College of
Pipers

Story of the Bagpipe

time only taught by “pattern” playing and chanting forth the air in a language peculiar to the hereditary pipers. Dalyell, in his *Musical Memoirs*, gives a good account of the oral method of teaching the bagpipes at Skye, in the eighteenth century, as first deciphered and published by Captain Macleod of Gesto. He calls it a “syllabic jargon”; and certainly, to the uninitiated, the combination of certain syllables chanted in a monotone would not seem to convey any definite idea of fixed sounds forming a melody. However, the system must have been successful, and the “syllabic jargon” may be regarded as a primitive form of Tonic Sol-fa in an oral form. Dr. Johnson, in his *Tour to the Hebrides*, in 1773, thus writes:—“MacCrimmon was piper to Macleod, and Rankin to Maclean of Coll. *There has been in Skye, beyond all time of memory, a college of pipers, under the direction of MacCrimmon, which is not quite extinct.* There was another in Mull, superintended by Rankin, which expired almost sixteen years ago. To these colleges, while the pipe retained its honour, the students of music repaired for education.”

Next in importance to the MacCrimmons were the MacArthurs, hereditary pipers to the MacDonalds of ~~MacArthurs~~ the Isles. The MacArthurs were originally pupils of MacCrimmon, and they opened a college for pipers at Ulva, in Mull. In the opening years of the eighteenth century Charles MacArthur was a famous performer, but he, too, like his forbears, went to finish his pipe studies at Dunvegan, under the MacCrimmons.

CHAPTER XVIII.

SCOTCH JACOBITE PERIOD.

Legend of the *Clach a phiobair*—Battle of Killiecrankie—The Act of Abjuration—Union of the two crowns—“Sherrifmuir March”—“Up and waur 'em a', Willie”—“The Campbells are coming”—Seizure of Leith—Archers' meeting—Death of Rob Roy—“Rob Roy's Lament”—“Wi' a hundred pipers an' a' an' a'”—James Reid—Prince Charlie's bagpipes—James MacGregor—Dispersal of the clans—The Earl of Marischal in 1772—Early bagpipe-makers—The village piper of Eaglismore.

ON May 1st, 1690, the Scotch Jacobites suffered a decisive defeat at the famous engagement known as the Battle of Cromdale, or the Haughs of Cromdale. The Williamites drove the Highlanders across the hill, but a wounded piper proved the hero of the day, for he continued to climb the highest point of Cromdale Hill, and there continued to play the bagpipes till he could blow no longer, and then died “with his face to the foe.” The stone on which the piper played his last tune is still known as *Clach a phiobair*—that is, the Piper's Stone.

Whatever we may think as to the authenticity of the *Clach a phiobair* legend, there is no denying the fact

Story of the Bagpipe

that pipers were in evidence at the battle of Killiecrankie on July 27th, 1689, when Graham of Claverhouse was

Battle of Killie- killed. The tune known as "Killiecrankie" is to be found in the Leyden MS. in 1692, and in Atkinson's MS. in 1694, although it is only **crankie** fair to mention that in the latter manuscript the melody appears under the title of "The Irish Gilliecranky," whilst, as Mr. Glen states, "it forms a part of the tune called 'My Mistres blush is bonny' in the Skene manuscript [*cir.* 1620]."

It is not within our province to touch on the massacre of Glencoe, nor on the political events in Scottish history

Act of Abjuration between the years 1691 and 1701, but a passing word may be said as to the Act of Abjuration in 1701. This Act compelled all persons to abjure the Pretender, and thus gave rise to innumerable songs, which were wedded to old bagpipe melodies, and became immensely popular. One of them had a great vogue—viz., "Let our great James come over."

But of greater political importance was the Act of Union, by which Scotland was united to England. This

Union of the two Crowns Act was signed on July 22nd, 1706, and, as might be expected, gave an opportunity for numerous anti-Union songs. In particular the Highlanders were averse to the Union, and many a fine bagpipe melody was composed in derision of the Act; indeed it may be said that both the Act of Abjuration and the Act of Union considerably fostered the musical side of the Jacobite cause, and

“Up and warn a’, Willie”

served as themes for poets and composers in praise of the Pretender—King James VIII.

There is a fine bagpipe tune known as the “Sheriff-muir March,” said to date from the well-known battle, and to have been played by the pipers of the Clan Stewart; but another legend would fain date the march from the battle of Pinkie in 1547, though the words to which it is sung were only written in 1645, or later. The battle of Sheriffmuir was fought on November 13th, 1715, and victory was claimed by both sides, as a consequence of which numerous satires and pasquinades were penned.

One of the best known of the Sheriffmuir satires is “Up and waur ‘em a’, Willie,” the title being a *crantara*, or warning of a Highland clan for battle. The name of the song has been corrupted to “Up and waur them a’,” from a misunderstanding of the *crantara*, and hence we find a song in *The Charmer* in 1752, the first verse of which is as follows:—

“When we went to the field of war,
And to the weaponshaw, Willy,
With true design to stand our ground,
And chase our foes awa’, Willy;
Lairds and lords came there bedeen,
And vow gin they were pra’, Willy.
Up and waur ‘em a’, Willy;
War ‘em a’, war ‘em a’, Willy.”

The music for this song will be found in Oswald’s *Caledonian Pocket Companion* in 1751, which was re-

Story of the Bagpipe

printed by Bremner in 1759; but it is of Irish origin, and was utilized by Burns in his revised version of "Up and warn a', Willie." In connection with Sheriffmuir, it is of interest to add that the Duke of Sutherland has an ancient set of bagpipes, said to have been played at this historic battle, but experts are not agreed as to its authenticity.¹

Perhaps one of the best-known bagpipe melodies is "The Campbells are coming," which, strange as it may seem, is an old Irish air known as "The Campbells are coming" "Au Seanduine" ("The Old Man"). It passed over to Scotland early in the eighteenth century, and at once became popular. The earliest reference to it is in the *Wodrow Correspondence* (Vol. XI., No. 96), in a letter dated April 11th, 1716, as follows:—"When Argyle's Highlanders entered Perth and Dundee, for they were upon the van of the army, they entered in three companies, and *every company had their distinct pipers*, playing three distinct springs, or tunes. The first played the tune 'The Campbells are coming, oho, oho!' the second 'Wilt thou play me fairplay, Highland laddie?' the third 'Stay and take the breiks with thee'; and when they entered Dundee, the people thought they had been some of Mar's men, till some of the prisoners in the tolbooth, understanding the first spring ['The Campbells are coming'], sung the words

¹ Dalyell says that this instrument is supposed to have been played on during the rebellion in 1745, "and that it could be heard at the distance of eight miles!"

Archers' Meeting in 1715

of it out of the windows, which mortified the Jacobites." This reference shows that the tune was played by the Duke of Argyle's pipers "in derision of the Highlanders," as Dalyell says. The melody was a favourite in Ireland all through the eighteenth century, and was published by Walsh in 1745 under the title of "Hob or Nob." It is not generally known that the Scotch song to this tune, commencing "Upon the Lomonds I lay, I lay," and which has been in vogue for 120 years, was written by Robert Burns, though published anonymously in the *Scots Musical Museum* in 1790.

On October 15th, 1715, when Argyle's troops marched to Leith, as Charles Cockburn writes (third Report of the Hist. MSS. Commission), "while our generals were asleep the rebels marched west to Seaton House, *leaving the piper playing in the citadel to amuse.* . . . There was great clamour in Edinburgh that the rebels should have escaped from the citadel of Leith."

Four months previously, at the Archers' meeting¹ at Edinburgh, the bagpipe was in evidence. From a letter preserved among the manuscripts of the Duke of Montrose there is an account given of an episode that occurred on this occasion:

Archers'
Meeting

"Sir Thomas Dalziell called on the Musick to play 'The King shall enjoy his own again,' which took the fancy of some ladies and Jacobites. General Whitman

¹ A procession of the Royal Company of Archers at Edinburgh in 1734 was headed by "a Highland piper, dressed in scarlet richly laced."

Story of the Bagpipe

ordered an officer of Forfar's regiment to give them a drabbing, which was done very heartily."

Rob Roy looms largely in Scottish legendary history in the second decade of the eighteenth century. His conduct at Sheriffmuir can hardly be condoned, and he continued his career as a freebooter during the years 1715-16, creating no small sensation by capturing Graham, the deputy Sheriff, in November 1716. At length, on June 3rd, 1717, he surrendered at Dunkeld, and was imprisoned at Logyrate, but escaped three days later. Rob Roy died¹ in 1736, and his funeral procession to the church-yard of Balquhidder was headed by a band of pipers.

The pipe-melody known as "Rob Roy's Lament," to which Scott makes reference, owes its origin to the chieftain's wife, Helen MacGregor, and was composed by her on the occasion of being forced to leave the banks of Loch Lomond. In the words of the great Scottish novelist—"Helen made a Lament as well as MacCrimmon himself could ha'e framed it . . . like the wailing of one that mourns for the mother that bore him."

Coming to the '45 period, the figure of Bonnie Prince Charlie looms large in history and tradition. One account says that the young Pretender marched into Edinburgh after the battle of Prestonpans with a hundred pipers playing "Wi' a hundred pipers an' a'" "The King shall enjoy his own again." On

¹ Just before he died he asked to have "*Chatil me tulidh*" played on the pipes.

Prince Charlie as a Piper

the march to Carlisle he is said to have had a hundred pipers in his train. Another version has it that the Prince only employed thirty-two pipers, which number got swelled to the century for poetic effect in the song "Wi' a hundred pipers an' a', an' a'." However, it is beyond question that the music of the Highland pipes in no small way cheered on the Jacobite troops, although the most popular melody, "The King shall enjoy his own again," was an English composition of the early seventeenth century, with words by Martin Parker, in 1643. The earliest appearance of the melody is in Playford's *Musick's Recreation on the Lyra Viol* in 1652, after which it was frequently printed.

So powerful a factor was the Scotch bagpipe in working up enthusiasm for the Stuart cause¹ that it was regarded as an "instrument of war." This point is amply proved by the fact that James Reid, a Scotch piper, was tried at York for high treason, the capital offence being that as "no Highland regiment ever marched without a piper; therefore, his bagpipe, in the eye of the law, was an instrument of war." Reid suffered death at York, on November 6th, 1746, as is reported in the contemporary *Caledonian Mercury*.

As a matter of fact, Prince Charlie himself was a tolerable performer on the bagpipes, and, according to

¹ The tune of "Over the water to Charlie" is now admitted to be of Irish origin. It was printed under a corrupt Irish title in 1744.

Story of the Bagpipe

Sir Walter Scott, had several sets of pipes. His favourite bagpipe was sold at the sale of effects of Prince Charlie's Bagpipes his brother, Prince Henry, Cardinal of York, who died at Frascati, in 1807, and was acquired by Mr. Richard Lees of Galashiels, from whom the instrument passed to his granddaughter, Mrs. Stewart of Sweethope.

Rob Roy's son, James MacGregor, was also a good pipe player. After the '48 débâcle he went to Paris, where he spent the remainder of his days enduring many hardships. In 1754, about James MacGregor a week before his death, he wrote a touching letter to his patron, Bohaldie, with the following postscript:—"If you'd send your pipes by the bearer, and all the other trinkims belonging to it, I would put them in order, and play some melancholy tune, which I may now in safety, and in real truth. Forgive my not going directly to you, for if I could have borne the seeing of yourself, I could not choose to be seen by my friends in my wretchedness, nor by any of my acquaintance."

The disastrous battle of Culloden put an end to the hopes of the Jacobites, and, not long afterwards, the clan system of the Highlanders was completely broken up. With the dispersal of Dispersal of the Clans the distinctive dress, the social customs, and the bagpipe almost disappeared for a time. Mr. Glen writes:—"In this interval much of the music was neglected and lost, so that, afterwards, when the internal commotions of the country had completely subsided, and the slumbering

Village Piper of Eaglesham

spirit and prejudices of our countrymen awakened under the new order of things, the principal records of our ancient Piobaireachd were the memories of these patriarchs who had proudly sounded them at the unfortunate rising."

When Dr. Burney visited the Earl of Marischal in Prussia, in 1772, that Scottish nobleman, who was in high favour with the King of Prussia, told the musical historian, that of all the national tunes then existing, "the only music he preferred was that of his own country bagpipes." This Earl, as Burney relates, lived in great style near the palace of the King of Prussia, and kept a Highland piper.

In 1770 there must have been a revival of the bagpipes in Scotland, for in the *Edinburgh Directory* for 1775 there is mention of Hugh Robertson, "piper maker, Castle Hill." Robertson's fame as a maker of bagpipes was celebrated for a quarter of a century, and his daughter was even more famous, who was a noted performer as well as a maker of the instrument, in the early years of the nineteenth century.

One of the last instances of a "burgh" piper is that of the village of Eaglesham in Renfrewshire. In 1772 the Earl of Eglinton covenanted "to keep a piper properly clothed with proper bagpipes for the use of the inhabitants of the said town of Eaglesham, to play through the town morning and evening every lawful day."

CHAPTER XIX.

IRISH UILLEANN (UNION) PIPES.

Improvements in the Uilleann pipes—Larry Grogan—“Ally Croker”—Pipers at social gatherings—Matthew Hardy—The *pib mor* at Fontenoy—Wind band replaces the pipes—Handel admires pipe music—“Der arme Irisch junge”—Rev. Dr. Campbell—The Bishop of Kilmore as a piper—Parson Sterling—Dr. Burney’s appreciation of the Uilleann pipes—The Irish bagpipe in 1751—Piper Jackson—Jackson’s “Morning Brush”—Piper MacDonnell—Moorehead and his pupils—Uilleann pipes in Dublin Museum—O’Farrell’s tutor—“Maggie Pickins”—Rev. John Dempsey—Rev. Charles Macklin.

ABOUT the year 1715 the Uilleann pipes were improved somewhat, and became very popular.
Improve- Many distinguished amateurs took up the
ment in the Uilleann pipes in preference to the harp, and con-
Pipes sequently the instrument had quite a vogue, “gentlemen pipers” being found in every county.

Among the many votaries of the Uilleann pipes in the second decade of the eighteenth century the most remarkable was Lawrence Grogan, Esq., of Johnstown Castle, Co. Wexford, better known among his fellows as Larry Grogan, who shone as a composer as well as a performer. One

"Ally Croker"

of his most famous airs was composed on the vagaries of a disappointed suitor of Miss Alicia Croker, the sister of Edward Croker, High Sheriff of County Limerick in 1735. This lady was popularly known as Ally Croker, hence the song and tune of that tune.

Grogan wrote the song of "Ally Croker" in 1725, and played the air inimitably. Its popularity extended to England and Scotland, and, in 1729, it was introduced into *Love in a Riddle*, subsequently acquiring a greater vogue from the singing of Miss Macklin, the Irish actress-vocalist, in Foote's comedy, *The Englishman in Paris*, in 1753. Perhaps it may be necessary to mention that this famous pipe melody is now known as "The Shamrock," from Tom Moore's setting. Grogan is not only remembered in song and story, but also in the annals of the Irish turf, as we learn from *Faulkner's Journal* that on August 31st, 1743, Purce Creagh's horse, *Larry Grogan*, won the £10 prize at Loughrea races.

Pipers were in great request at all social gatherings in Ireland, especially at weddings. It must also be added that the war-pipes were much in evidence at funerals. The football and hurling matches of the early eighteenth century were invariably provided with a piper, who headed the contending teams as they entered the field. Matthew Concannen, who wrote a mock-heroic poem, entitled, "A Match at Football," in 1721, describes the enlivening strains of the bagpipes as the rival clubs, six aside, lined out for play in County Dublin. A few

"Ally
Croker"

Pipers at
Social
Gatherings

Story of the Bagpipe

years later we meet with a record of pipers at the Templeogue dances, where Irish jigs—notably “The Major” and “The Best in Three”—were merrily footed to the accompaniment of the bagpipes.

From gay to grave the bagpipe was requisitioned, and no important Irish funeral took place unless headed by a band of war-pipes. A contemporary notice of the burial of Matthew Hardy, a remarkable Irish piper, in 1737, describes the funeral procession as “headed by eight couple of pipers, playing a funereal dirge, composed by O’Carolan.” Hardy is described as a dwarf, “but two feet in height,” and “he was the life and soul of his countrymen.” His death occurred in the month of April, 1737, and he was buried in Rathmichael Church-yard, Co. Dublin.

But perhaps the last occasion on which the Irish pipers were heard in battle was the most memorable.

This was the famous Battle of Fontenoy, on May 11th, 1745, when the Irish Brigade turned the tide of victory for the French against the English troops. The two tunes played on the *pib mor* at Fontenoy were “St. Patrick’s Day in the Morning” and “White Cockade,” two characteristic Irish airs. I cannot find any record of a later battle in which the music was supplied by the Irish pipes,¹ but as late as December 1759 Lieutenant Colonel

¹ There is a good specimen of the Irish *pib mor* in the Musee de Cluny, Paris, said to have belonged to one of the pipers of the Irish Brigade.

Irish War-pipers in New York

Morgan, of the Irish Light Infantry, advertised in the *Cork Evening Post* that "good Irish pipers will meet with particular encouragement" as "gentleman volunteers."¹

Although trumpets and drums had begun to supersede the bagpipe for martial music in the early years of the seventeenth century, yet, as we have seen, the Scotch and Irish regiments employed Wind Band the ancient instrument in 1745. From Replaces about the year 1680 the desire was felt of the Pipes replacing the strident tones of the bagpipe by fifes and drums, and the introduction of the clarinet, in 1690, paved the way for the modern military band. Sir James Turner, in his *Pallas Armatae* (1683) thus writes:—"In some places a piper is allowed to each company; the Germans have him, and I look upon their pipe as a warlike instrument. The bagpipe is good enough musick for them who love it; but sure it is not so good as the *Almain* whistle. With us any captain may keep a piper in his company, and maintain him, too, for no pay is allowed him, perhaps just as much as he deserveth." It was not, however, until the year 1765 that military music was put on a definite basis, and in 1780 the band of the Coldstream Guards consisted of two oboes, two clarinets, two horns, and two bassoons.

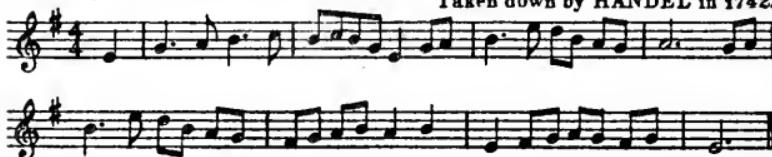
¹ Lord Rawdon formed a corps of the "Volunteers of Ireland" (400 strong), at New York in 1778, and he had a band of Irish war-pipers, with Barney Thomson as pipe major. In 1780 this corps merged into the 105th Regiment. Rawdon became Earl of Moira in 1793.

Story of the Bagpipe

Whilst the great Handel was in Dublin in 1741-42 he
was much interested in Irish folk music.
Handel He was not only taken with the harp, but
admires with the bagpipe, and it is on record that he
Pipe Music sometimes sat in Sam Lee's music shop in
the Little Green listening to an itinerant piper. His
“**Der Arme Irische Junge**” *Sketch Book*, now in the Fitzwilliam Museum,
Cambridge, contains an interesting Irish air, which he calls “Der arme Irische
Junge,” or “The Poor Irish Boy.” I here
give it in Handel’s notation:—

DER ARME IRISCHE JUNGE.

Taken down by HANDEL in 1742.



The old Irish nobles and landed gentry of the mid-eighteenth century kept a piper as well as a harper on the establishment. The Rev. Dr. Campbell, Rev. Dr. Rector of Galloon, County Fermanagh, the Campbell friend of Johnson, Boswell, Edmund Burke, and Goldsmith, tells us that on a visit to Mr. MacCarthy, of Spring Hill, County Tipperary, he was regaled at meals, as he writes, “even on Sunday, with the bagpipe, which is not an instrument so unpleasant as the players of Italian music represent it.”

“ Parson ” Sterling

Dr. Campbell, Catholic Bishop of Kilmore (owing to the severity of the Penal Laws) went about in the guise of a bagpiper; and to this day there is preserved in the palace in Cavan a portrait of the Bishop, who was a skilled performer, dressed in the garb of a piper.

Bishop of Kilmore as a Piper
A very distinguished amateur piper of this period was the Rev. Edward Sterling, of Lurgan, County Cavan. He was generally known as “ Parson ” Sterling, and composed many popular tunes. His wife was the Irish actress Miss Lydell, the first Dublin Polly of the *Beggars’ Opera* in 1728, who retired from the stage in 1732. He published his poetical works at Dublin in 1734, and received Peg Woffington’s recantation on December 31st, 1752. His musical powers were generally appreciated, and are highly praised by Edmund Burke in a letter of the year 1754.

During the second half of the eighteenth century the Uilleann pipes enormously increased in popularity, a fact doubtless due to the displacement of the Irish harp in favour of the harpsichord. Dr. Burney’s appreciation It is satisfactory to be able to quote no less an authority than Dr. Burney in praise of the Uilleann Pipe of the Irish Uilleann pipes.¹ Burney, writing to Joseph C. Walker (author of *Historical Memoirs of the Irish Bards*) in 1775, says:—“ The instrument at present used in Ireland is an improved

¹ It must not be forgotten that Burney’s father, James MacBurney, was of Irish descent.

Story of the Bagpipe

bagpipe, on which I have heard some of the natives play very well *in two parts* without the drone, which I believe is never attempted in Scotland. The tone of the lower notes resembles that of a hautbois and clarionet, and the high notes that of a German flute; and the whole scale of one I heard lately was *very well in tune, which has never been the case of any Scots bagpipe that I have yet heard.*"

An anonymous traveller, describing a visit to Ireland in 1751, thus writes in the *Gentleman's Magazine* (vol.

Irish
Bagpip_z
in 1751

xxi. p. 466):—"Every village has a Bagpiper, who, every fine evening after working hours, collects all the young men and maids in the village about him, where they dance most cheerfully; and it is really a very pleasing entertainment to see the expressive though awkward attempts of nature to recommend themselves to the opposite sex."

About the year 1760 flourished Walter Jackson, a celebrated "gentleman piper," who lived at Jackson's Turret, near Ballingary, County Limerick.

Piper
Jackson

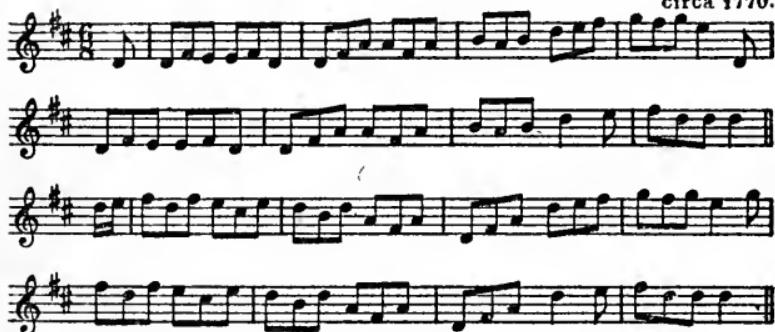
He was always known as "Piper Jackson," to distinguish him from his brother Myles, "Hero Jackson," and was not only a good player on the pipes, but also composed much dance music. Among his bagpipe melodies not a few still retain their popularity—e.g., "Jackson's Morning Brush," "Welcome Home," "Jackson's Maggot," and "Jackson's Cup." A small volume of his airs was published by Sam Lee in 1774, and was reprinted in 1790. By his

Jackson's "Morning Brush"

will he left a sum of £60 a year to the poor of Ballingarry parish, half to be distributed by the Catholic pastor and the other half by the Protestant rector. Bunting says that Castle Jackson was destroyed by lightning in 1826, but it had been derelict since the last decade of the eighteenth century. Perhaps the best example of his style is the well-known Jackson's "Morning Brush," which O'Keeffe introduced into his *Agreeable Surprise*, arranged by Arnold in 1781. I here subjoin the melody from a MS. collection of the year 1776:—

MORNING BRUSH.

JACKSON.
circa 1770.



Another remarkable "gentleman piper" was MacDonnell, of whom John O'Keeffe has a long notice. Writing of the period 1770-71, he says:—

"MacDonnell, the famous Irish piper, lived in great style—two houses, servants, hunters, etc. His pipes were small and of ivory, tipped with silver and gold. You scarcely saw his fingers

Piper

MacDonnell

Story of the Bagpipe

move, and all his attitudes while playing were steady and quiet, and his face composed. . . . About the same season I prevailed on MacDonnell to play one night on the stage at Cork, and had it announced on the bills that Mr. MacDonnell would play some of Carolan's fine airs upon the 'Irish organ.' The curtain went up, and discovered him sitting alone in his own dress; he played and charmed everybody." MacDonnell had several exquisite sets of pipes, and one of them, dated 1770, passed into the MacDonnell family of County Mayo, which is now in the Dublin Museum on loan from Lord MacDonnell, late Under-Secretary for Ireland, who has kindly permitted it to be photographed for the present volume.

In the years 1765-75 Moorehead of Armagh was a skilled violinist and piper. His son and pupil was the famous John Moorehead, violinist and composer. Another son, Alexander, was leader of the orchestra at Sadler's Wells Theatre. Strangely enough, both brothers died insane, the latter in 1803 and the former in 1804. A third pupil of Moorehead was William Kennedy, a noted blind piper of Tandragee (1768-1850).

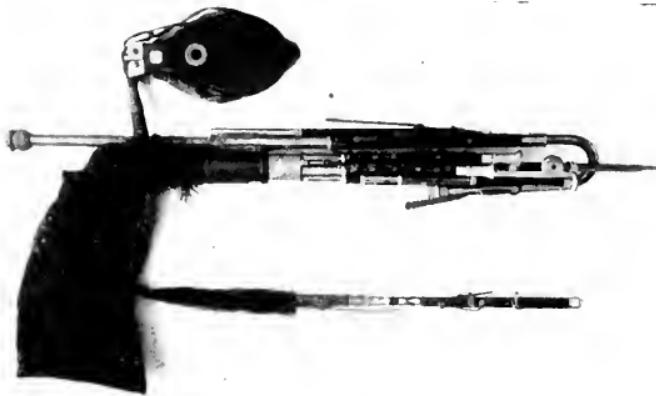
There are some splendid specimens of Uilleann pipes in the Dublin Museum, the oldest of which is dated 1768, and is said to have belonged to Lord Edward Fitzgerald. Another very fine set dates from the year 1770, made by the elder Kenna, of Dublin, a famous maker, another of whose instruments, dated 1789, is also in the

Moorehead
and his
Pupils

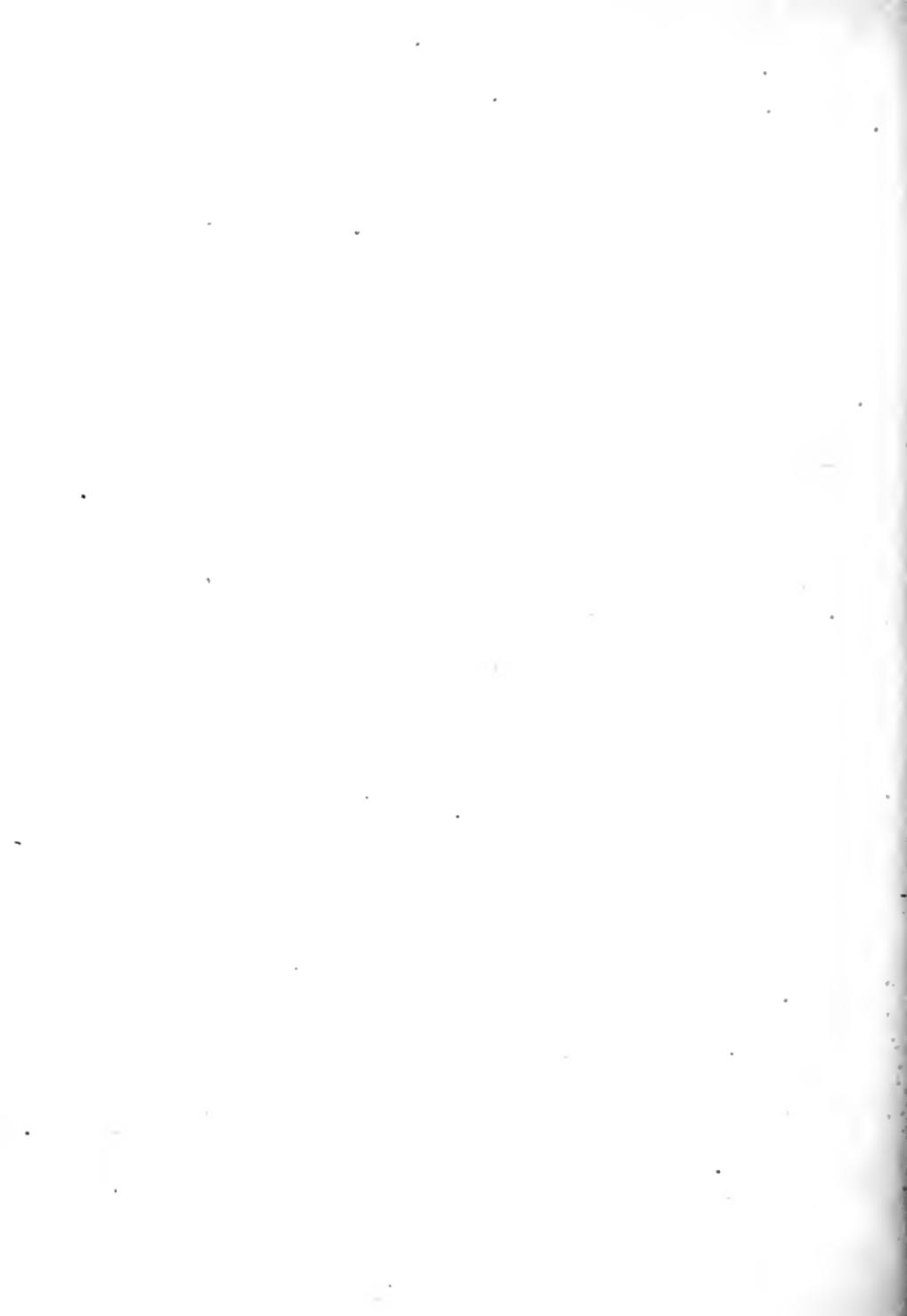
Uilleann
Pipes in
Dublin
Museum



SET OF BAGPIPES, IVORY AND SILVER, WITH ONE "REGULATOR"
(I.E., A CHANTER FITTED WITH KEYS). THE ORIGINAL
CHANTER IS REPLACED BY A MORE RECENT ONE OF
WOOD. ON THE SILVER FERRULE OF THE STOCK IS
ENGRAVED THE NAME OF LORD EDWARD FITZGERALD,
COAT OF ARMS, AND THE DATE 1763. MADE BY EGAN,
DUBLIN.



LORD MACDONNELL PIPE. MADE BY KENNA.



“Maggie Pickins”

Museum.¹ Subjoined is an illustration of the Fitzgerald bagpipes.

Although a Tutor for the Highland Bagpipes had been issued in 1784, it was not until the year 1799-1801 that O'Farrell's Tutor appeared. This author, O'Farrell, was an excellent player on the Uilleann pipes, and in 1791 he performed in the pantomime of *Oscar and Malvina*. In addition to “a treatise with the most perfect instructions ever yet published for the pipes,” there was added “a variety of slow and sprightly Irish tunes,” and a vignette was prefixed of O'Farrell playing on the “Union” pipes.²

One of the popular pipe melodies of the mid-eighteenth century was “Maggie Pickins,” which a tourist in 1756 heard in County Donegal. Its earliest appearance in print was in Oswald's *Caledonian Pocket Companion* in 1759, and the Scotch adapted it to a vulgar song called “Whistle o'er the lave o't.” Robert Burns dressed up the words anew, and his version was published in the *Scots Musical Museum* in 1790. It is well to note that Burns believed the air to be an original composition, and in a letter to Thomson (October 1794) he ascribed it to John Bruce, a fiddler of Dumfries, but Mayne, an intimate friend of Bruce and Burns, says that “although John Bruce was an admirable performer, he never was

¹ John Wayland, of Cork, has a fine set, made by the elder Kenna, dated 1783.

² This treatise is very interesting, and is printed in Appendix F.

Story of the Bagpipe

known as a composer of Music." I may also add that this fine Irish pipe melody was utilized by the Irish Volunteers of 1782 as one of their marching tunes.

MAGGIE PICKINS.

M.S. 1768.



Between the years 1770 and 1790 flourished the Rev. John Dempsey, a Catholic priest, who was a skilful player on the Uilleann pipes. He was a native of County Wexford, but was affiliated to the diocese of Kildare, and served for twenty years as assistant priest in the parish of Killeigh, King's County. His fame as a piper was considerable, and he died July 2nd, 1793, aged seventy-six.

This chapter may fittingly conclude with a reference to the Rev. Charles Macklin, who is described by Lady Morgan as "a marvellous performer on the Irish bagpipes—that most ancient and perfect of instruments." Macklin was a nephew of the great Irish actor of that name, and was dismissed from his curacy in the diocese of Clonfert for having played out his congregation with a solo on the bagpipes.

CHAPTER XX.

THE HIGHLAND SOCIETY OF LONDON.

Founding of the Highland Society—The first meeting in 1781—Glasgow gives support—Edinburgh follows suit—Competition of 1784—Adam Smith present—Graphic description by de St. Fond—Successful meeting of 1785—“Failte a l'hrionsai”—Want of variety in the competitions—First triennial meeting—Mendelssohn and Neukomm present—Sword dance—Collapse of the meetings in 1844—Revival at Inverness in 1859—A second society formed in 1875—Highland Mod.

IN 1778, a number of enthusiastic Scotchmen in London, anxious for the encouragement of the bagpipe, determined to found an association in which yearly competitions on the great pipe should be the outstanding feature. Thus was founded the Highland Society of London. However, the arrangements for holding the initial meeting did not materialize for three years. At length, in 1781, the first of the great Highland gatherings was held at Falkirk, and lasted three days.

Founding
of the
Highland
Society

Thirteen competitors appeared at this historic gathering, and each of them played four pipe selec-

Story of the Bagpipe

tions. Dalyell tells us that "the competitors were most properly removed from view, performing in a court, while those who were to determine their qualities remained in an apartment." The winner of the first prize (a bagpipe) was Patrick MacGregor, of Ardradour, Perthshire.

Although Falkirk was the venue for the first three pipe gatherings, the Highlanders in Glasgow lent substantial aid towards the success of the meetings. The date of all three gatherings was arranged to synchronize with that of the principal cattle fair in Scotland, the *Tryst of Falkirk*, in the month of October.

Nor was the fair city of Edinburgh behindhand in giving support to the new movement for the cultivation of the bagpipe. But, not content with this, a committee was formed which three years later developed into the *Highland Society of Edinburgh*.

The second and third competitors at Falkirk were on the lines of the first gathering, but, instead of three days, the performance was limited to one day, from 9 A.M. to 5 P.M. John MacAllister (West Fencible Regiment) and Neil MacLean, of Airds, were respectively the victors in the years 1782 and 1783. Some dissatisfaction was felt at the awards of 1783, and twelve of the seventeen candidates presented themselves at a rival gathering on October 22nd, at Edinburgh, under the presidency

Adam Smith

of MacDonald of Clanranald, at which "Professor" MacArthur assisted. The competition of 1784 was held at Edinburgh, under the auspices of the Highland Society of Edinburgh, and the first prize was awarded to John MacGregor, sen., of Fortingall. The number of prizes given at each gathering from 1781 to 1809 did not vary, and consisted of three; 1st, a bagpipe; 2nd, forty merks in money; and 3rd, thirty merks.

Although Dalyell could find no particulars of the 1784 gathering, yet a most interesting account of it was given by a French writer in his *Travels*.

We know that Adam Smith, author of the *Wealth of Nations*, was present at the performance, and to him we owe the account furnished by the great geologist, whose guest he was. As this work, published in 1784, is scarce, the following summarized description of the Edinburgh meeting of 1784 is of interest, all the more as coming from a distinguished foreigner:—

"In a short time a folding door opened, and to my surprise I saw a Highlander advance in the costume of his country, and walk up and down the empty space with rapid steps and an agitated air, *blowing his noisy instrument, the discordant sounds of which were enough to rend the air.* The tune [pirbraut] was a kind of sonata, divided into three parts; but I confess I could distinguish neither melody nor form in the music: I was struck only with the attitude, the exertions, and the

Adam
Smith
present

Graphic
Description
by M. de
St. Fond

Story of the Bagpipe

warlike countenance of the piper. . . . Having listened very attentively to eight pipers in succession, I at last discovered that the first part of the air was a battle march; the second a sanguinary action by descriptive music, to imitate the clang of arms and the cries of the wounded. With a sudden transition, the piper entered on the third movement, a sad, slow melody, representing the laments of friends for the slain, and it was this third movement that drew tears from the eyes of the handsome Scotch ladies. The whole of this entertainment was so extraordinary, and the impression it produced on the audience was so different from what I felt, that I could not avoid ascribing it to an association of ideas, which connected the discordant sounds of the bagpipe with some historical facts thus forcibly brought to recollection."

On August 30th, 1785, a most successful Highland gathering was held in Dunn's Assembly Rooms, Edinburgh, under the chairmanship of MacDonald of Clanranald, when twenty-five competitors entered the lists. By way of overture a salute to the Society was played by "Professor" MacArthur, described as "the only surviving professor of the ancient College of Dunvegan, now grocer in Edinburgh." This venerable piper also concluded the proceedings, giving a masterly rendering of "Clanranald's March." In all fifty-two pieces of music were performed, of which forty-eight were in competition; and there was also Highland dancing. However, it must have been rather monotonous,

“Failte a Phrionsa”

as Dalyell tells us that one pipe tune, “Failte a Phrionsa,” was played by twenty-four competitors consecutively. MacDonald in 1806 adds that from 1785 to 1805 “there had not been above a dozen of different tunes played at the annual competition of pipers in Edinburgh.”

In Major-General Thomson’s *Ceol Mor*, a magnificent collection of about two hundred and seventy-five pibrochs, “Failte a Phrionsa,” or “The Prince’s Salute,” is ascribed to John Mac-Intyre, in 1715, on the landing of the Pretender. Anyhow, it is remarkable that the prize winner at the 1785 meeting was Donald MacIntyre, of Rannoch, age seventy-five. It is equally remarkable that at the 1788 meeting this pibroch was only given twice, whilst it disappeared altogether from the programme of 1796.

There is no gainsaying the fact that from 1781 to 1831 there was a great want of variety in the pieces selected for competition, and, indeed, in the programme generally. We have seen that “The Prince’s Salute” was actually performed twenty-four times at one competition. Another oft-repeated pibroch was, “A’ Glas Mheur,” or “The Finger Lock,” whilst a good third was “Grim Donald’s Sweetheart.” Even the augmenting of the prizes from three to five, in 1809, did not make for any great variety in the pieces selected for competition.

Want of
Variety in
the Com-
petitions

The first triennial competition—there were no

Story of the Bagpipe

meetings in 1827 and 1828—took place on July 29th, 1829, when John MacNab, of the 72nd Highlanders, obtained first prize. The gathering was unusually well attended, and both music and dancing were considered to be an advance on previous years.

An added interest attaches to the 1829 meeting by reason of the fact that Mendelssohn and Chevalier Neukomm were present. To this Scotch visit is due the famous *Hebrides* overture, as also the Scotch symphony, and it is easy to perceive that the skill of the bagpipers was appreciated by Mendelssohn. Sir John Dalyell tells us that Neukomm was much struck with the pibrochs, which he afterwards described to Campbell as possessing “rude, wild charms.”

A few words on the Sword Dance may not be out of place, especially as it formed a feature of the Highland gatherings. As far back as 1633 King Charles I. was entertained at Perth with the *Sword Dance* by thirteen of the Company of Glovers. However, from the description given of it, there is very little resemblance between the dance of 1633 and that of 1833. It was introduced as a novelty at the Highland gathering of 1783 by some of the competing pipers, but did not find a place in the regular programme until 1832. Dalyell writes:—“Considerable confidence and dexterity are requisite, and of various competitors in two exhibitions, Alexander Stewart alone succeeded in 1838, while the appropriate

First Triennial Meeting

Mendelssohn and Neukomm Present

Sword Dance

Inverness Gathering

tune was played by the *champion of the pipers*, to the high gratification of the audience."

Although there were thirteen candidates at the Highland gathering of 1835, at which a gold medal was first offered for competition (won by John Bane MacKenzie, piper to the Marquis of Breadalbane), yet the standard was regarded as inferior. Dalyell states that "neither in 1841 nor in 1844 did any competitor of the highest quality enter the lists." From whatever cause, the triennial meetings at Edinburgh came to an end in 1844, in which year Donald Cameron, piper to Sir James MacKenzie, of Scatwell, was awarded the gold medal.

Collapse
of the
Meetings
in 1844

In 1859 a new departure was made, and the venue of the competitions was changed from Edinburgh to Inverness. Under the title of the "Northern Meeting," the competitions were held annually from 1859 to 1900, for which the first prize was the Highland Society's gold medal. The standard of playing was considerably improved in the 'sixties, and on a few occasions there was a special competition between the victors, the winner being dubbed "Champion of Champions." In 1867 John MacLennan, piper to the Earl of Fife, won the first prize; but Donald Cameron, piper to MacKenzie of Seaforth, obtained the coveted distinction of "Champion of Champions," a distinction which was won by Ronald MacKenzie in 1873, and by Duncan MacDougall in 1876.

Revival at
Inverness
in 1859

Story of the Bagpipe

In order to stimulate a love for the *piböd mor*, a second society was established in 1875, known as the Argyllshire Gathering. This meeting was held under the same conditions as the Inverness Gathering, and a gold medal was presented by the Highland Society of London as first prize. The Argyllshire Gathering continued from 1875 to 1899, and it is remarkable that Murdoch MacKenzie, who won the gold medal at Inverness in 1898, also won the gold medal at the Argyll Gathering in 1899.

Second Society formed in 1875

In recent years a further impetus has been given to Scotch Gaelic literature and music by the Highland Mod. The *Mod* is somewhat analogous to the *Oireachtas* in Ireland; and while primarily aiming at the preservation of the language, it also encourages singing, dancing, and pipe-playing. It is under the management of An Comunn Gaidhealach, and the meetings from 1892 to 1908 have been very successful, especially those held at Dingwall and Oban. The Glasgow Mod, held on September 19th, 1907, under the presidency of the Lord Provost, attracted in all 396 competitors. Indeed, the present position of the bagpipe in Scotland is decidedly hopeful, and it still holds first rank as the national instrument, as is evident from its prominence at the Braemar Gathering of September 1911, when King George V. was present in Highland costume.

Highland Mod

CHAPTER XXI.

SCOTCH REGIMENTAL PIPERS.

Fraser's Regiment—MacLeod's Highlanders—Battle of Assaye—Concert by the band of the 58th Regiment—The Seaforth Highlanders—Siege of Lucknow—John MacLachlan at Ciudad Rodrigo—The pipes in the Peninsular campaign—Battle of Vimiera—George Clark—Kenneth MacKay—Scotch pipers at Waterloo—Angus MacKay—The Black Watch pipers—The Cameron Highlanders—“March of the Cameron Men”—William Ross—Disbanding of the Argyllshire pipers—The Scots Guards disbanded—Army Pipers—Govan Police Band.

AT the battle of Quebec in April 1760, the pipers of Fraser's Regiment did good service by rallying the troops. It appears from MacDonald's *Highland Vocal Airs* (1784) that on the morning of the battle the pipers were forbidden to play, on which account the Scotch troops got dispirited. Just as the forces were about to give way a field officer explained to the General in command the cause of the men's listlessness, whereupon orders were at once given to the pipers to “play up like the devil.” The music acted like magic, and the Highland companies rallied in brilliant style to the sound of a martial pibroch.

Story of the Bagpipe

Another memorable example of the efficacy of the pipes in warfare is that told of the MacLeod Highlanders, or the 73rd, in India. Sir Eyre MacLeod's Coote, in 1780, was of opinion that the bagpipe was of no great use; but at the battle of Port Novo, in 1781, he found that when the battle raged fiercest the pipers animated the troops to deeds of valour. As a proof of his appreciation he presented the regiment with a silver set of pipes and the sum of £50.

Battle of Assaye At the battle of Assaye the bagpipes (as played by the pipers of the Ross-shire Buffs) were also heard to advantage, and there is no denying the fact that the skirl of the *pib mor* invariably roused the ardour of the Scottish troops.

Concert by the Band of the 58th Regiment In 1786 there was a "Grand Military Concert" given in Edinburgh, in which the pipes were not forgotten, although the programme, as performed by the band of the 58th Regiment, mainly consisted of "the most approved Scots, English, and Italian airs and marches."

At Pondicherry, on August 12th, 1793, the Scotch bagpipes were responsible for a curious incident in military warfare. We read that Colonel Seaforth Highlanders Campbell, in command of the trenches, as the fire was thickest from a neighbouring fortress, suddenly ordered the pipers of the Seaforth Highlanders to play up some popular pibrochs. Strange

Ciudad Rodrigo

to say, as soon as the pipers commenced playing the enemy's firing almost immediately ceased.. The historian of the regiment continues:—"The French all got upon the works, and seemed more astonished at hearing the bagpipe than we with Colonel Campbell's request." It may be as well to add that the bagpipe was also employed in certain regiments of the French service even as late as the first quarter of the last century. Dalyell tells us that a distinguished field officer of the 42nd Regiment told him of the capture of a French bagpiper "immediately preceding the battle of Salamanca" (July 22nd, 1812).

No account of regimental pipers would be complete without reference to the siege of Lucknow, and most writers have accepted the legend as to the effect of the bagpipes in animating the drooping spirits of those hapless victims confined in the Residency.¹ Historical truth, however, compels us to state that the whole story as to the inspiring strains of the bagpipe borne on the breeze to the joyful ears of those at Lucknow must be regarded as apocryphal.

A rather good story is told of a brave piper of the 74th Regiment at Ciudad Rodrigo—
by name John MacLachlan. Being one of the foremost to scale the walls, he played "The Campbells are coming" with much verve, until a stray shot

John
MacLachlan
at Ciudad
Rodrigo

¹ In all there were 140 pipers attached to the four Highland regiments at Lucknow.

Story of the Bagpipe

from the enemy, penetrating the wind-bag, put an end for a time to his music. Nothing daunted, MacLachlan seated himself on the ramparts and repaired the bag as well as he could, and in a short time again "blew up the pipes," to the delight of his company.

From Napier's pages we learn that at Vittoria (June 21st, 1813) the 92nd Regiment were conspicuous by their valour. In fact, all through the **Pipes in the Peninsular Campaign** the pipers contributed in no small degree to rouse the requisite military ardour. Napier writes:—"The pipers headed the charge, striking up a favourite war-tune composed centuries before. Their war-like music inspired their comrades with a fury nothing could resist. . . . How gloriously did that regiment come forth again to the charge, their colours flying and their pipes playing as if at review."

At the Battle of Vimiera (August 21st, 1808), George Clark, piper to the 71st Regiment, displayed unusual **Battle of Vimiera** bravery. Whilst playing a rousing pibroch he was wounded, and though "fallen and bleeding on the ground," as Dalyell writes, "he boldly resumed his office, which contributed not a little to the fortune of the day—as he survived to witness it." Six years later, this brave piper appeared as a candidate at a competition in the Theatre Royal, Edinburgh, and received a tremendous ovation, as well as a generous gratuity.

Strange to say, there is no record as to how the pipe

Angus MacKay

competition in 1815 came off, but it is evident from
Dalyell that George Clark only got "placed,"
receiving, however, a substantial amount
of bawbees, by way of solatium, as the
piper-hero of Vimiera.¹

George
Clark

At Quatre Bras the rôle of piper-hero fell to the lot
of Kenneth MacKay, piper of the 79th Cameron High-
landers. At an important crisis he stepped
out of the ranks and blew up "Cogadh na
Sith" ("War or Peace"), an ancient pibroch,
with startling effect, in the very teeth of the French
cavalry.

Kenneth
MacKay

When the din of the battle of Waterloo raged most
fiercely the bagpipes were heard in no uncertain fashion.
The pibroch at the word of command,
"Prepare to charge," roused the troops,
and it is said that one brave piper, when
wounded in the leg, threw down his pipes
and entered the fighting ranks, dealing havoc all
round till he was killed. At Waterloo, the pipers
were those attached to the 42nd, 78th, 79th, and 93rd
regiments.

Scotch
Pipers at
Waterloo

Queen Victoria set a hall-mark on the Scotch pipers
by selecting Angus MacKay as her first piper in 1837.
Not only was MacKay an excellent performer
on the bagpipes, but he rendered a distinct
service to pipe music by the publication of
his *Collection of Ancient Piobaireachd* in 1838, of which

Angus
MacKay

¹ He was subsequently given the post of piper to the Highland Society of London.

Story of the Bagpipe

a second edition appeared in 1839. MacKay's book of pipe melodies was a distinct advance on any previous work of its kind, and contained sixty pibrochs. His end was sad, for on March 21st, 1859, he was accidentally drowned, having inadvertently walked into the river Nith.

For over half a century the pipers of the Black Watch have been famous. A story is told of them that

Black Watch Pipers on one occasion, under a broiling sun in India, they managed to keep the music going for fully four miles—quite a remarkable feat of endurance. It is as well to explain that, under ordinary circumstances, pipers can easily keep playing for about three miles, and it is undeniable that, for a Highland regiment, the bagpipes are a splendid aid in difficult marches. In connection with the Black Watch, it may also be added that they distinguished themselves in the Ashanti War, and no braver episode signalized the campaign than the march to Coomassie, headed by the pipers.

The Cameron Highlanders, too, have reason to be proud of their regimental pipers, of whom many stories are on record. One of the latest, as **Cameron Highlanders** chronicled by Mr. W. L. Manson, tells that Piper James Stewart, who was killed at the battle of the Atbara, was found to have seven bullets in his body. "He gallantly led the charge, playing 'The March of the Cameron Men,' and during a bit of rough and bloody work he mounted a knoll

"March of the Cameron Men"

and stood playing the tune until he fell mortally wounded."

The above reference to the tune of "The March of the Cameron Men" naturally suggests a query as to the age of the melody. Some writers would have us believe that it is an early eighteenth century pipe melody, and that it was actually played by the pipers of the Cameronians when flocking to the standard of Prince Charlie at Glenfinnan, on August 9th, 1745. Sober truth compels us to say that the tune is distinctly modern; but all the same, it is a fine martial pipe melody, and appeals strongly to a Scottish audience.

As piper to the Black Watch, William Ross achieved a great reputation, and he was appointed piper to the Queen,¹ in succession to Angus MacKay. In 1869 he published a collection of marches, strathspeys, reels, and marches, of which a number of editions have since appeared, the latest containing forty-one pibrochs and four hundred and thirty-seven marches. Ross continued till his death, in 1890, as royal piper, and was succeeded by Pipe Major J. C. Campbell.²

Notwithstanding the recognized value of the bagpipe in Highland regiments, the 91st lost their pipes in

¹ At Queen Victoria's funeral, in February 1901, her two pipers took part in the procession.

² King George V. inherits Queen Victoria's love for the bagpipe, and he keenly relishes the morning performance by the King's piper at Buckingham Palace.

"March
of the
Cameron
Men"

Story of the Bagpipe

April, 1850. It appears that when the Argyllshire Highlanders (91st) landed at Dover, they were inspected by the Adjutant General, Major-General Brown, who ordered the pipers to be disbanded. The abolition of the time-honoured instrument was much resented, and an agitation was got up by enthusiastic admirers of the *pibroch*, with the result that due reparation was subsequently made to the 91st.

But a more extraordinary proceeding has recently taken place—namely, the disbanding of the 3rd battalion of the Scots Guards, on October 31st, 1906. The ceremony took place in presence of King Edward VII., and during it the massed pipers played “Lord Leven’s Lament,” intensifying the feelings of regret on the part of this fine regiment, which originally consisted of eight companies. However, there is a probability that the Scots Guards and its pipe band will be re-formed.

The War Office allows six pipers—namely, a Sergeant Piper (Pipe Major) and five others, but there are generally ten to twelve members in the pipe band attached to each battalion. Officially, payment is only made to the sergeant piper and his five associate pipers, who are known as “full” pipers. The additional six players are called “acting” pipers, whose pay is subscribed for by the officers of each battalion, and who are furnished from the same source with uniforms, hose, buckles, banners, etc. Pipers are paid at the same

Govan Police Band

rate as drummers, and they frequently find additional pay when engaged at social functions, band promenades, etc. In addition to playing at "Reveille" and "Tattoo," the pipers also play at officer's mess, and at military funerals. It may be added that at military funerals "The Flowers of the Forest" is the favourite dirge played by the pipers.

THE FLOWERS OF THE FOREST.

SKENE M.S. 1630.



In addition to regimental bands, there are also Volunteer pipe bands, like the Glasgow Highlanders and the 1st Sutherland H.R.V. But mention must also be made of the Govan Police Band, formed in 1885—remarkable as being the only pipe band in the Scottish police force. During twenty-five years this fine pipe band has continued to add to the enjoyment of the Glasgow citizens by their performances in the parks, and the sinews of war are supplied by two annual concerts.

Govan
Police
Band

CHAPTER XXII.

LOWLAND AND NORTHUMBRIAN PIPES.

The Lowland Pipes—Dr. Leyden's opinion—Similarity to the Uilleann pipes—George Mackie—Falkirk a pipe centre—Lowland regimental pipers—Border pipers—Dalyell's criticism—Northumbrian pipes—James Allan—Eulogistic verses—Modern Northumbrian pipes—The Northumbrian Small Pipes Society—Versatility of Lowland pipers.

MUCH misconception has existed in regard to the Lowland bagpipe as distinct from the Highland. Some writers allege that the two instruments are totally distinct, and that the Lowland bagpipe is rather of an inferior class. It is here sufficient to say that there is no essential difference between the Highland and the Lowland pipes, for the scale is the self-same, and the chanters are alike. True it is that the Lowland instrument is smaller than the Highland, and is blown not by the mouth, but by a bellows (like the Irish Uilleann pipes), whilst the drones rest on the right arm (or thigh), so as to be easy of access for tuning—yet it can be definitely stated that, far from being a different

George Mackie

instrument, it is practically the same as the Highland pipes.

Dr. Leyden gave it as his opinion that the Lowland pipes came into vogue about the close of the sixteenth century. Certain it is that the bellows was adopted by the Lowlanders in the last years of King James VI. ere he ascended the throne of England.

It is strange that Dr. Leyden did not notice the extraordinary similarity which the Lowland instrument has to the Irish Uilleann pipes, as both are blown by a bellows. I have no hesitation in saying that the Lowland pipes were borrowed from Ireland, for, as has been seen in a previous chapter, the Uilleann pipes were in use in Ireland in 1580, and are the "woollen" pipes alluded to by Shakespeare. In reference to the bellows Glen writes:—"It is usually assumed that they are an improvement on the blow-pipe, but this is a matter of taste; and as the reeds require to be more delicate, they are deficient in power."

George Mackie is said to have effected improvements in the Lowland pipes as a result of his residence in the College of Skye, which fact tells against the supposition that the Highland pipes are quite different from the Lowland. Mr. Glen notes:—"If the instrument he used was different from the Highland pipes, he would have gone there to no purpose. He made no improvement on the Lowland

Similarity
to the
Uilleann
Pipes

George
Mackie

Story of the Bagpipe

pipes whatever; but he returned with a great improvement in his style of playing, having studied and adopted the method of interposing appoggiature, or warblers—the great charm and difficulty of pipe music."



gatherings of the Highland Society from 1781 to 1784 were held at Falkirk. Regarding the Highland tryst

Here it will be of interest to give a drawing of the improved Lowland pipes, taken from Glen's *Historical Sketch of the Scotch Bag-Pipe*.

Among the many places where the Lowland bagpipes found many votaries, Falkirk occupies an honoured place. Yet, strange to say, the cultivation of the Highland pipes predominated, and we have seen that the annual

Border Pipers

of 1783 Dalyell writes:—“The whole concluded with a grand procession to the churchyard of Falkirk, where the victors in the three competitions—viz., M'Gregor, Macalister, and Maclean, Falkirk a
Pipe Centre marched thrice round the tombs of the immortal heroes Sir John Stewart, Sir John the Graham, and Sir Robert Monro, playing the celebrated ‘M'Crimmon's Lament’ in concert on their prize pipes.”

It is remarkable, too, that the Lowlands have supplied many notable pipers for Highland regiments.

More remarkable still, Falkirk can assert its claim to have had five regimental pipers in Lowland
Regimental
Pipers the one regiment, the 42nd, in 1851, whilst two other natives of Falkirk were attached to the pipe band of the Black Watch.

At the same time, during the seventeenth and eighteenth centuries the vogue of the Lowland bagpipes continued, and its strains, though lacking the martial ring of the Highland Border
Pipers pipes, were much appreciated, especially in domestic circles. Border pipers were very welcome at all social gatherings, and the player was generally seated, as in Mr. Glen's illustration.

Yet such an enthusiastic Scotchman as Sir John Graham Dalyell writes as follows:—“The Lowland bagpipe of Scotland may be apparently identified with the Northumbrian; but it is Dalyell's
Criticism viewed rather contemptuously by the admirers of the warlike bagpipe, because its music merely imitates ‘the music of other instruments’—meaning

Story of the Bagpipe

that it is not devoted to perform what they deem the criterion of perfection, the *píobrach*."

Dalyell, in his observation as to the identity of the Lowland and the Northumbrian pipes, is fairly correct, but he fails to notice that both instruments are clearly borrowed from the Irish *Uilleann* pipes. In fact, it may be taken for granted that the only difference between the Lowland and the Northumbrian pipes is one of size, the Northumbrian being the smaller.

Any reference to the Northumbrian pipes would be incomplete without mention of the notorious James Allan, whose "life and surprising adventures" furnished James Thompson with materials for a biography—published at Newcastle-on-Tyne in 1817—that for years was popular, in chap-book form. Born of gipsy parentage at Rothbury,¹ in Northumberland, in 1734, he inherited his musical tastes from his father, a piper, and was regarded as a most skilled performer. A true vagabond, his exploits read like romance, and he captivated the Duchess of Northumberland, who retained his services as "piper extraordinary." After a career of the Dick Turpin type, he was at length put in Durham Gaol for horse-stealing, and he died in that establishment on November 13th, 1810.

¹ Percy, in his *Reliques*, tells us that the Duke of Northumberland had three household minstrels, one for the barony of Prudhoe and two for the barony of Rothbury. These minstrels were invariably performers on the Northumberland bagpipes.

Modern Northumbrian Pipes

When Jemmy Allan died some enthusiastic admirer wrote a poetic epitaph, which is included in Thompson's little chap-book. The eulogistic verses are not very original, being apparently borrowed from "The Epitaph of Habbie Simson" (1706) and the "Elegy on John Hasty." I append the first stanza as a specimen:—

"All ye whom Music's charms inspire,
Who skilful minstrels do admire,
All ye whom bagpipe lilts can fire
'Tween Wear and Tweed,
Come, strike with me the mournful lyre,
For ALLAN's dead."

It may be necessary to explain that the modern Northumbrian bagpipe differs somewhat from the older form of the instrument. The modern pipes of Northumbria have the chanter closed at the end, and are provided with keys, thus furnishing semitones and increasing the scale. They have seven finger-holes and one thumb-hole; and the drones (like the chanter) are stopped at the lower end, so that when all the holes are closed there is no sound.¹ The ancient Northumbrian pipes had three drones, but the modern pipe has four, whilst the chanters are furnished with seven keys. About the year 1765 Francis Peacock issued a collection of airs for the Northumbrian pipes.

Modern
North-
umbrian
Pipes

William Shield (1748-1829), the distinguished English

¹ There is a very beautiful set of Northumbrian pipes in the National Museum, Dublin.

Story of the Bagpipe

composer, was a native of County Durham, and much admired the Northumbrian pipes. In the overture to

Rosina in 1783 he introduces the tune known as "Auld Lang Syne," to be played by the oboe, accompanied by bassoons "to imitate the bagpipe." This fact was pointed out, in 1897, by Dr. W. H.

**North-
umbrian
Small Pipes
Society** Cummings, at a meeting of the Northumbrian Small Pipes Society. At the same time, Dr. Cummings was in error in assuming that Shield composed "Auld Lang Syne" in 1783, for that world-famed Scotch melody was undoubtedly in existence before Shield was born. "Auld Lang Syne" appears as "The Miller's Wedding," published by Bremner, in 1759, and as "The Miller's Daughter," in 1780.

In concluding this chapter it is well to note that the Lowland pipers of the seventeenth and eighteenth centuries were extremely versatile, and we **Versatility
of Lowland
Pipers** read that the expert performers were able to sing, dance, and play at the same time.

This applies to Border and Northumbrian pipers as well as to those of the Lowlands.

CHAPTER XXIII.

THE BAGPIPE IN THE ORCHESTRA.

Jean Baptiste Lully—Bach's English suites—Handel's grand concertos
—Shield's "Rosina"—"The Poor Soldier"—"Oscar and
Malvina"—Francis Adrien Boieldieu—"Dame Blanche"—
Meyerbeer's "Dinorah"—Schubert's "Rosamunde"—Schubert's
"Winterreise"—"Die Tanzmusik"—Beethoven's "Hirten-
gesang"—Modern pedal point—Haydn's *L'Ours*.

As seen in a previous chapter, Jean Baptiste Lully
fully appreciated the musette or bagpipe, and he
introduced the instrument into his Court
ballets, in which King Louis XIV. him- Jean
Baptiste
Lully
self danced. The musette was also intro-
duced into the ballets which, in conjunction
with Moliere, he composed between the years 1668
and 1671.

Bach in his English suites (Nos. 3 and 6) makes use
of the "musette" form; no small com- Bach's
English
Suites
pliment to the vogue of the bagpipe and
its appropriateness for pastoral dances.

The musette form is also successfully used
by the great Handel in the sixth of his
grand concertos. Handel's
Grand
Concerto

Story of the Bagpipe

Allusion has previously been made to Shield's introduction of a Scotch air into Mrs. Frances Brooke's ballad opera of *Rosina*, in 1783. This he does in the overture, in which he scores the well-known tune of "Auld Lang Syne" for the bassoon and oboe "to imitate the bagpipe," middle C and its lower octave being played as a drone bass right through to the end.

Again, in O'Keeffe's musical play, *The Poor Soldier*, teeming with Irish airs, Shield skilfully introduces a bagpipe accompaniment to the duet, "Out of my sight, or I'll box your ears." This play was produced at Covent Garden Theatre in 1783, and ran for forty nights, O'Keeffe receiving 300 guineas for the libretto. Tom Moore utilized two of the versions of Irish airs in this musical piece for his *Irish Melodies*, the tunes having originally been supplied to Shield by O'Keeffe.

Dr. Arnold, too, who collaborated with John O'Keeffe in several of his comic operas, gives a native flavour to many of the Irish airs by orchestral imitations of the Irish bagpipe. Arnold does this effectively in *The Agreeable Surprise* (1781) and in the better known *Castle of Andalusia* (1782), as well as in some others of O'Keeffe's trifles. It is not surprising to learn that the scoring of some of the Irish airs cost no small amount of trouble to Dr. Arnold.

At the production of *Oscar and Malvina*, in 1791, the

Boieldieu

Irish bagpipe was given prominence. Shield had been commissioned to compose the music for this ballet-pantomime, and had written a good portion of it, but owing to some differences with "Oscar and Malvina" Harris he resigned his post at Covent Garden. *Oscar and Malvina* was then completed by William Reeve, who was given Shield's position as composer to Covent Garden. Reeve supplied the overture in which he employs the bagpipe, and we are told that Mr. Courtney,¹ an Irish piper, played on the Uilleann pipes with much effect. Seven years later, another version of *Oscar and Malvina* was arranged by Mr. Byrne, and produced at Covent Garden Theatre, on October 20th, 1798. In Farrell's *Collection of National Irish Music for the Union Pipes* (1801) there is a vignette of O'Farrell performing on the Uilleann pipes in *Oscar and Malvina*.²

Passing from the Irish and English musical school the name of Francois Adrien Boieldieu must be held in esteem by lovers of bagpipe music. Although the musette had practically gone out of favour at the close of the eighteenth century, Boieldieu must have occasionally

Francois
Adrien
Boieldieu

¹ Courtney spent many years in England and Scotland, and was not only a good performer but a good teacher. He also composed many popular dance-tunes, including "Lady Fitzgibbon's Jig," and "Lady Charlotte Rawdon's Fancy," both of which were published in Mountain's *Collection of New Country Dances for 1793*, in Dublin.

² At a performance of *Oscar and Malvina* at Crow Street Theatre, Dublin, on March 5th, 1816, William Talbot played the pipes.

Story of the Bagpipe

heard it at Rouen. Be that as it may, the sparkling French composer showed his appreciation of the pipes.

In *La Dame Blanche*, produced on December 10th, 1825, Boieldieu makes striking use of the bagpipes; "La Dame Blanche" and certainly the introduction of the pipes into a world-famed French comic opera marks an epoch, though it is well to remember that the overture was composed by Adolphe Adam, the pupil of Boieldieu, whilst the libretto was a travesty of two of Scott's novels. There is plenty of local colour in *La Dame Blanche*, yet the introduction of "Robin Adair" was a mistake, as the air is undoubtedly Irish, not Scotch.

But a greater master than Boieldieu—namely, Giacomo Meyerbeer, in his opera of *Dinorah*, or *Le Pardon de Ploermel*, introduces the bagpipe in order to give the requisite colour to a "Dinorah" scene laid in Brittany—a Celtic country, where the Bignou (bagpipe) may still be heard. The overture to *Dinorah* may well be described as "programme music," illustrating the wedding procession of two Breton peasants, and the instrumentation is very fine.

I think it well to give here a musical illustration of the effective way in which the bagpipe has been treated by Schubert in his *Rosamunde*. The following passage, with a drone bass, is taken from the beautiful "Hirten-melodie":—

Schubert's "Die Tanzmusik"

HIRTEN MELODIE.(Rosamunde)

SCHUBERT.



Schubert, that delightful master of orchestration, employs the bagpipe effect with advantage in his charming "Leгерманн," in *Winterreise*, although of course the device adopted must strictly be classed as "pedal point" or "continuous bass."

Schubert's
"Winter-
reise"

Similarly, the bagpipe imitation is of more than ordinary interest in *Die Tanzmusik*, although it may more fittingly be classed "Die Tanzmusik" as a specimen of drone bass.

DIE TANZMUSIK.

Andante.

SCHUBERT.



Another good example of drone bass is the lovely Hirtengesang at the commencement of the Beethoven's Finale to Beethoven's Pastoral Symphony. Hirtengesang Indeed, many of the works of Beethoven sang

Story of the Bagpipe

furnish specimens of bagpipe imitation, both of the Tonic Pedal and of the Dominant Pedal.¹

As regards modern pedal point the following quotation from Mr. F. Corder's article on the subject in the new edition of Grove's *Dictionary* (1907) is apropos:—“When both Tonic and Dominant are simultaneously sustained we have a Double Pedal, an effect much used in modern music to convey ideas of a quaint or pastoral character, *from its suggesting the drone of a bagpipe*. This is a very ordinary form of accompaniment to the popular songs and dances of almost all countries, and is so constantly to be found in the works of Gounod, Chopin, and Grieg, as to form a mannerism. Beethoven has produced a never-to-be-forgotten effect just before the Finale of the C minor Symphony by the simple yet unique device of placing in his long double Pedal the Dominant under the Tonic, instead of above as usual. This passage stands absolutely alone as a specimen of Pedal.”

This chapter very fittingly closes by presenting the reader with eight bars of Haydn's *L'Ours*, being the Finale of his famous Symphony, composed in 1785. The passage gives a marvellous imitation of the cornemuse or bagpipe, suggesting a bear-dance:—

¹ Beethoven uses the Irish air of “Nora Criona” with good effect in his 7th Symphony, which really deserves the title of the “Irish” Symphony. (See Lennox Clayton's annotated programme of the Havemann Orchestral Concert at Queen's Hall, London, on June 6th, 1911.)

“L’Ours”

L’OURS.

Finale of HAYDN’S SYMPHONY.
1784-1786.

Vivace assai.



CHAPTER XXIV.

SOME IRISH PIPERS OF THE NINETEENTH CENTURY.

Vogue of the Uilleann pipes—Courtenay, Crampton, and Crump—Jeremiah Murphy—William Talbot—Edmund K. Hyland—“The Fox Chase”—Fitzpatrick plays for George IV.—Thomas O’Hannigan—Paddy O’Sullivan—James Gandsey—Paddy Coneely—Daniel O’Leary—Michael Whelan—A group of pipers—Amateur performers—Revival of the war-pipes—Decline of the Uilleann pipes.

PERHAPS at no period of the history of the bagpipes in Ireland was the vogue of the *Uilleann* pipes so great as during the first half of the nineteenth century. Between the years 1800 and 1807 three Bagpipe Tutors were published—viz., O’Farrell’s, Fitzmaurice’s, and Geoghegan’s. At christenings, weddings, dancing at the cross-roads, or other social functions the bagpipe was indispensable. The war-pipes had disappeared, the harp was fast going into abeyance, and so the improved domestic pipes catered for the needs of the middle classes. Unlike the Scotch pipes, the Uilleann pipes had a compass equal to the requirements of all popular airs and dance music, and were in high favour from

Vogue
of the
Uilleann
Pipes

Famous Irish Pipers

1800 to 1860—the period of decay setting in after the famine of 1847-49.

From various sources we learn that the three most



MR. COLCLOUGH, A CELEBRATED PERFORMER ON THE UILLEANN
PIPES ABOUT 1800.

famous Irish pipers at the birth of the nineteenth century were Courtenay, Crampton, and Crump. The former has been already alluded to as having played

Story of the Bagpipe

in the pantomime of *Oscar and Malvina*, and as having composed much popular dance music. Courtenay, Crampton was also a brilliant performer, Crampton, but did not have the gift of composition. and Crump He died early in 1811. John Crump was in equally good repute as a performer. His pipes were acquired by Hardiman.

Jeremiah Murphy was a noted performer of the same period. He describes himself in a professional card (now before me) as "late of Loughrea," and Jeremiah Murphy in September 1811 he announces evening performances at D'Arcy's Tavern, Cook Street, Dublin. Early in 1813 he transferred his services to the Griffin Tavern in Dame Court, a sort of "free-and-easy" establishment. After 1815 he gave up entertaining the public in taverns, and I cannot trace him further.

More famous than any of these was William Talbot, the blind piper. Born near Roscrea, County Tipperary, William Talbot in 1780, he lost his sight from small-pox in 1785, and was trained as a professional piper. He had quite an adventurous life, and was a most ingenious mechanic and inventor. Not alone did he construct a beautiful organ, but he made several sets of bagpipes, and introduced many improvements. Between the years 1803 and 1813 his fame was not confined to Ireland, and in the latter year he opened a tavern in Little Mary Street, Dublin. At a performance of *Oscar and Malvina* at Crow Street Theatre on March 5th, 1816, he played on the

“The Fox Chase”

Uilleann pipes, and upheld his reputation as a master of his instrument.

Another wonderful piper in the early years of the last century was Edmund Keating Hyland, a native of Cahir, County Tipperary. Like Talbot, he lost his sight when still a boy, and was apprenticed to a local piper. In 1812 he formed the acquaintance of Sir John Stevenson, from whom he received some lessons in musical theory, and in 1821 he played for King George IV., who ordered him a new set of pipes costing fifty guineas. He availed of all the improvements effected by Talbot, and his playing of “The Fox Chase” was a glorious piece of “tipping.” Hyland died at Dublin in 1845, aged sixty-five.

Surely “The Fox Chase” is a delightfully descriptive piece, with its imitation of the hounds in full cry, the death of the fox, etc.; and it is said that Hyland’s performance of it was unrivalled. Some writers have imagined that he actually composed this piece, but he merely added some variations.¹ The theme of it is “Au Maidrin ruadh,” or “The Little Red Fox,” an ancient Irish melody.

Of slightly later date among the Irish bagpipe *virtuosi* is Kearns Fitzpatrick, who was specially selected to play at a command performance in the Dublin Theatre Royal, on August 22nd, 1821, when King George IV. was present. Fitzpatrick performed “St. Patrick’s Day”, “God Save the King” with applause, although, as

¹ This piece was printed by O’Farrell in his Bagpipe Selections (1806).

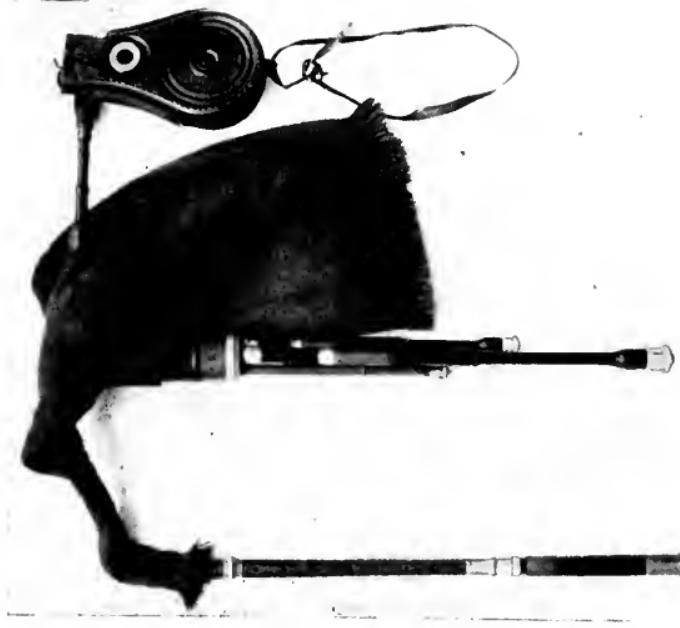
Story of the Bagpipe

stated in a contemporary notice, the sound of the pipes appeared somewhat thin in the large building.

During the second quarter of the last century Thomas O'Hannigan was deservedly in request as a piper. He was a native of Cahir, County Tipperary, Thomas O'Hannigan and became blind at the age of eleven, in the year 1817. After an apprenticeship of four years to various Munster pipers he acquired no inconsiderable local fame. In 1837 he performed for five nights at the Adelphi Theatre, Dublin, and in 1844 his playing was much admired at the Abbey Street Theatre. He went to London in 1846, and remained there six years, during which he played before Queen Victoria and the Prince Consort, and also at an Oxford University commemoration. In 1862 he returned to Ireland, but died early in 1863 at Bray from an attack of apoplexy.

O'Connell's famous piper Paddy O'Sullivan, better known as Paddy *Goshure*, must not be omitted, more especially as he was an excellent performer, Paddy O'Sullivan but yet never could be induced to leave the vicinity of Derrynane. The name Cosheir (pronounced "Goshure") was given to him as one of a branch of the O'Sullivans "for a peculiarity in using a sword in battle," as Lady Chatterton writes. Paddy flourished from 1825 to 1840.

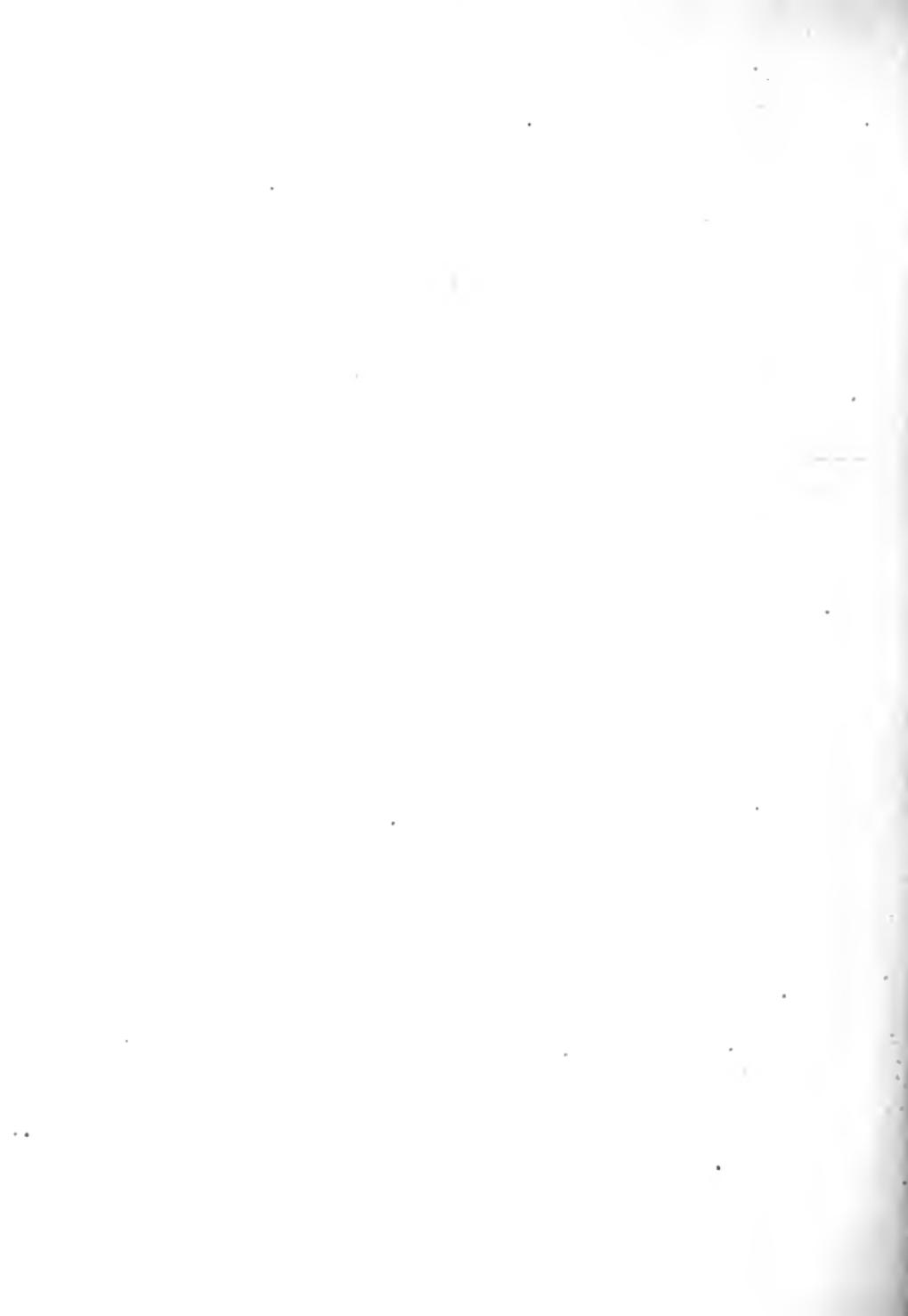
But the most celebrated Irish piper of this period was James Gandsey—"Lord Headley's blind piper"—a very prince amongst performers on the Uilleann pipes. Born in 1767, he lived all his days in the



SET OF BAGPIPES, PROBABLY OLD NORTHUMBRIAN—EIGHTEENTH CENTURY. THERE ARE NO KEYS ON EITHER THE CHANTER OR THE DRONES.



THOMAS O'HANNIGAN'S PIPES, SET OF BAGPIPES MADE BY GOYNE, OF THOMAS STREET, DUBLIN, ABOUT THE YEAR 1850. THIS IS A FULL SET, AND IS AN EXAMPLE OF THE COMPLETELY DEVELOPED MODERN INSTRUMENT.



Paddy Coneely

"Kingdom of Kerry," and was unrivalled for tone and execution. Visitors to Killarney from 1820 to 1850 made it a point to hear Gandsey, one of whose favourite tunes was "The Day we beat the Germans at Cremona" (an old Irish pipe melody composed in honour of the victory at Cremona on February 1st, 1702), and his playing is eulogised by Crofton Croker, Lady Chatterton, Sir Samuel Ferguson, and other writers. Like Hyland, he revelled in descriptive pieces like "The Fox Chase." Gandsey lived to a green old age, and died at Killarney in February 1857, aged ninety. There is a fine portrait of him in the Joly collection now in the National Library, Dublin.

Between the years 1825-50 Paddy Coneely had a great reputation in Connaught, almost equal to that of Gandsey in Munster. Several of his compositions have survived, but it is as a performer that he is best remembered. He was presented with the splendid set of pipes formerly belonging to Crump through the generosity of James Hardiman, author of *Irish Minstrelsy*, who acquired them after Crump's death. His "O'Connell's Welcome to Clare" in 1828 is a fine specimen of a pipe melody. A very appreciative notice of Coneely from the pen of Dr. Petrie appeared in the *Irish Penny Journal* for October 3rd, 1840, with a striking portrait. He lived some years later, but I have not been able to discover the exact date.

For centuries the old Irish chieftains had a hereditary



PADDY CONELEY, THE FAMOUS GALWAY PIPER. October 3rd, 1840.)

“Gentlemen” Pipers

piper as well as harper, and one of the last of the household pipers was Daniel O’Leary, piper to the O’Donoghue of the Glens, in the forties and ’fifties of the last century. He was regarded as little inferior to Gandsey.

Another famous Kerry piper was Michael Whelan. Many professional performers came from different parts of Ireland to hear him play, but he ruined his career by unsteadiness and died in poverty.

In the ’fifties and ’sixties flourished quite a number of capital performers on the *Uilleann* pipes. It is rather invidious to single out any one in particular, but we are assured by competent judges that Sheedy, Ferguson, Taylor, Garret Quinn, Cunningham, Hicks, David Quinn, Dowdall, and Hogan worthily maintained the best traditions of pipe playing. In fact, old people allege that at this particular epoch the bagpipe had lost none of its popularity, and there were at least a dozen good pipe-makers in various parts of Ireland.

Nor had the pipes lost any of its old glamour in the eyes of amateurs. We find numerous “gentlemen” pipers all through the last century. Peers, like Lord Rossmore and Lord Edward Fitzgerald; college dons, like the late Rev. Professor Goodman of Trinity College; men of large fortune, like Mr. Butler, Mr. Brownrigg, Mr. Colclough, and Mr. MacDonald; even Catholic Bishops, like Dr. Tuohy of Limerick, and many priests and parsons—all

Story of the Bagpipe

were devoted to the instrument. My earliest recollection is hearing Professor Goodman play a selection of Irish



THE LIMERICK PIPER.

By J. P. Haverty, R.H.A. (1794-1864).

airs on the Uilleann pipes, and I never forgot the charm of his playing.

Some Modern Pipers

To the Tyrone Fusiliers, a link battalion of the 27th Royal Inniskilling Fusiliers, is due the revival of the Irish war-pipes in 1859, and some years later Colonel Cox, commanding the 87th Royal Irish Fusiliers, supplied eight sets of war-pipes (with two drums) to eight Irish pipers in his regiment. These eight pipers were attached to companies, and their pipes were modelled on the lines of the *pibon mor* of the sixteenth century.

After the famine period (1847-49) gaiety seemed to have disappeared from the "masses," and what between the depression of the times and the exodus to America, the decline of the *Uilleann* pipes set in. This decline continued until the close of the last century, and in 1894 scarce a dozen good pipers could be found in Ireland. Of these Robert Thompson, Martin Reilly, Turlogh MacSweeney, Denis Delaney, Michael O'Sullivan, John Flanagan, and John Cash were the most famous. No doubt the starting of the Gaelic League (July 31st, 1893) focussed attention on the Irish harp and the Irish pipes, but the musical aspect had to be subsidiary to the language resuscitation, and so the vogue of the pipes was merely given a fillip. Indeed, some enthusiasts like myself thought that a grand and permanent revival of the bagpipes would take place, but truth compels me to add that expectations formed in the years 1893-1900 have not been realized.

Revival
of the
War Pipes

Decline
of the
Uilleann
Pipes

CHAPTER XXV.

PRESENT POSITION OF THE IRISH BAGPIPES.

Future of Uilleann Pipes—Inauguration of an annual Irish Festival—Establishment of a Pipers' Club in Dublin—Irish National Music—Irish War-pipes.

As has been seen in the preceding chapter, the outlook for the Uilleann pipes at the close of the last century was gloomy in the extreme. Yet, when all seemed dark, a little ray of light appeared on the occasion of the first Feis Ceoil, in Dublin in 1897, when there was a special competition for the bagpipes. Six entries were adjudicated on, and the first prize was won by Robert Thompson, who was also successful in 1898. By a curious coincidence the Gaelic League inaugurated an annual Irish festival, known as the *Oireachtas*, in 1897, in which prizes were given for the war-pipes as well as for the Uilleann pipes. Yet the sad fact remains, that now, in 1911, after fourteen years' propaganda work for Irish music, the position of the bagpipes is by no means of a roseate character.

The establishment of a Pipers' Club (*Cumann na bpiobaire*) in Dublin, on February 17th, 1900, gave promise of great things, and several successful concerts

Bagpipe Influence

were organized. Pipe-playing, pipe-making, and the subsidizing of poor pipers were encouraged, as also traditional Irish dancing to pipe music. But after an existence of six years the club got into financial difficulties, and now (1911) it is in a moribund condition.¹

As in the case of the Irish harp, I fear that the Irish Uilleann pipes are doomed to extinction, save for sentimental reasons. Even the pipe-playing at the Oireachtas in recent years was a dismal failure, and the schools of Irish piping have almost disappeared.

But though the vogue of the Irish piper has gone, perhaps for ever, national music is becoming more and more popular, and again is Ireland returning to the old folk-song that extorted praise from Edmund Spenser: songs that "soured of sweet wit and good invention, sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them."

There is much to be said in favour of the theory that the bagpipe, with its peculiar scale, has considerably influenced the old traditional method of singing. Dauney thus writes:—"On the chanter of the bagpipes and the flute *a bec*, the fourth (which is made by keeping up the second, third, and fourth fingers of the lower hand) is too sharp; the seventh again (which is produced by keeping up the whole of the fingers except the upper one and the thumb) is too flat. We have

¹ The Cork school, established in March 1898, still lingers on under the enthusiastic directorship of Seaghan O'Faelain. I regret to add that Seaghan was forced to emigrate to Perth (W. Australia) in Sept. 1911.



ERIAN BORU WAR-PIPES.

Revival of Irish War-pipes

here, therefore, a circumstance (independently of the plain chant,¹ where the omission of these notes is so frequently observable) to which we may ascribe the origin of this peculiarity in our music."

But whether we believe that the bagpipe, with its peculiar scale, has been a factor in the marked characteristics of Irish folk-songs, there seems no falling off in the enthusiasm for what is known as "traditional singing." At the same time, "the ring of the piper's tune" is fast passing away, and we cannot disguise the fact that the race of pipers is also passing away. Still, there are some ardent votaries of the Uilleann pipes—amateurs as well as professionals—who nobly strive to uphold the best traditions of Irish piping.

Strangely enough, while the bagpipes were disappearing in Ireland, their vogue was galvanized into life in America through the efforts of a distinguished amateur—Captain Francis O'Neill, Superintendent of Police, Chicago. Between the years 1900 and 1909 Captain O'Neill's "Irish Music Club," Chicago, did wonders for pipe-playing, and resulted in the publication of three splendid collections of Irish airs.

More remarkable still, the Irish war-pipes have been successfully revived in Ireland, thanks to the efforts of Francis Joseph Bigger and Shane Leslie, and there are now (1911) pipe bands in many of the Irish towns, as well as in Australia. Several forms of the war-pipes are in use, but the "Brian Boru"—with a complete

¹ Dauney had previously pointed out the affinity between plain chant and Celtic airs.

Story of the Bagpipe

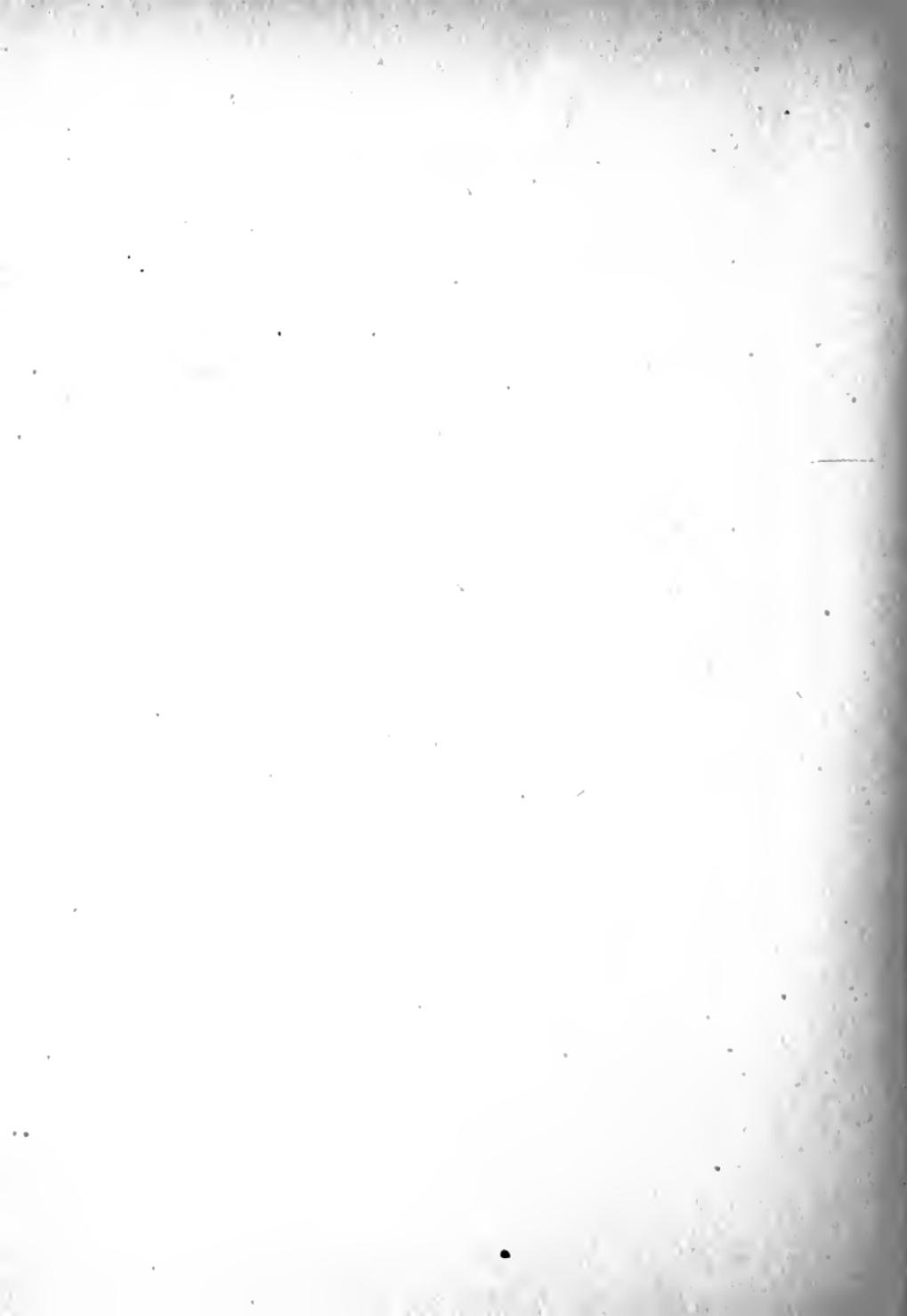
chromatic scale—manufactured by Mr. Henry Starck (London), is in much favour.¹

And who knows but that in the near future the Uilleann pipes may again become fashionable. It would be a real pity that such a fine old instrument should altogether disappear. Doubtless an appeal to national pride in an Irish-speaking, self-governing Ireland will revive the vogue of the pipes, but at present the outlook is not hopeful.

¹ Mr. R. M. O'Mealy, of Belfast, manufactures both Uilleann and war-pipes. He is also an admirable performer on both instruments.

Appendices.

- A. CHRONOLOGICAL LIST OF EMINENT PIPERS OF ALL AGES.
- B. GLOSSARY OF TERMS AND PIPE MECHANISM.
- C. COMPOSERS WHO HAVE EMPLOYED PIPE MUSIC.
- D. BIBLIOGRAPHY OF THE BAGPIPE.
- E. PIPE BANDS IN THE BRITISH ARMY.
- F. O'FARRELL'S TREATISE ON THE IRISH BAGPIPES.



Appendix A.

Chronological List of Eminent Pipers of all Ages.

- 36-68.—Nero, Roman Emperor.
- 1206.—Geoffrey the Piper, of Dublin.
- 1376.—Daniel O'Moghan, Irish piper.
- 1469.—Richard Bennet, of Dublin.
- 1494.—Pudsey, the English Court piper.
- 1540-69.—Richard Woodward, English Court piper.
- 1569-98.—Robert Woodward, English Court piper.
- 1597.—Dermot MacGrath, Irish piper.
- 1600.—Fineen FitzJohn, Irish piper.
- 1610.—Donald MacCrimmon, Irish piper.
- 1620.—Habbie Simson, the Piper of Kilbarchan.
- 1635-40.—Howitt, English piper.
- 1663.—William Tollet, English Court piper.
- 1674-84.—Henry Oynion, English piper.
- 1695.—Destouches, French Court piper.
- 1725.—Colin Charpentier, musette-player.
- 1730.—Jacques Hotteterre, musette-player.
- 1730.—Henry Baton, musette-player.
- 1735.—Charles Baton, musette-player.

Story of the Bagpipe

- 1735.—Philippe Chédeville, musette-player.
1735.—Danguy, musette-player.
1745.—James Reid, Scotch piper.
1760.—James MacGregor, Scotch piper.
1730.—Lawrence Grogan, Irish piper.
1740.—Edward Sterling, Irish piper.
1760.—Walter Jackson, Irish piper.
1770.—John MacDonnell, Irish piper.
1780.—Patrick MacGregor, Scotch piper.
1790.—Neil MacLean, Scotch piper.
1790.—John MacGregor, Scotch piper.
1795.—Dugald MacIntyre, Scotch piper.
1790.—Patrick Courtenay, Irish piper.
1790.—John Crampton, Irish piper.
1795.—John Crump, Irish piper.
1800.—P. O'Farrell, Irish piper.
1810.—William Talbot, Irish piper.
1820.—Edward Keating Hyland, Irish piper.
1820.—Kearns Fitzpatrick, Irish piper.
1825.—Thomas O'Hannigan, Irish piper.
1830.—Patrick O'Sullivan, Irish piper.
1835.—James Gandsey, Irish piper.
1800.—George Graham, Scotch piper.
1810.—John MacGregor, Scotch piper.
1815.—Robert MacKay, Scotch piper.
1820.—William MacKay, piper to Celtic Society.
1825.—Donald Stewart, Scotch piper.
1830.—John MacNab, Scotch piper.
1835.—John MacKenzie, Scotch piper.
1838.—Angus MacKay, piper to Queen Victoria.
1840.—John MacBeth, Scotch piper.
1844.—Donald Cameron, Scotch piper.
1860.—Alexander MacLennan, Scotch piper.

Appendix A

- 1840.—Patrick Coneely, Irish piper.
- 1850.—Daniel O'Leary, Irish piper.
- 1850.—William Ferguson, Irish piper.
- 1860.—Garret Quinn, Irish piper.
- 1860.—William Ross, piper to Queen Victoria.
- 1890.—J. C. Campbell, piper to Queen Victoria.

Appendix B.

Glossary of Terms and Pipe Mechanism.

Curls, or Turns.—This is the term applied to characteristic “trimmings,” and is akin to the Italian appoggiatura. It is the curls or embellishments or grace notes that give the real charm to pipe-playing.

Tipping.—Playing staccato, or giving each note a definite touch. “Double tipping” is an essential part of good pipe-playing.

Ceol Mor.—Literally “great music,” but is the generic name for what may be termed “classical” pipe music.

Cumhadh.—Lament.

Faile.—Welcome, or salute.

Cruinneachadh.—Gathering.

Slogan.—War cry of the clan.

Coronach.—Keening or wailing for the dead.

Piobaireacbd.—Pibroch, or “classical” set selection in praise of a chieftain or clan.

Urlar.—The groundwork of the pibroch.

Appendix B

Piob Mor.—The great Highland pipe.

Union Pipes.—A corrupt form of Uilleann or elbow pipes, the improved Irish pipes blown by the elbow and not from the mouth.

War Pipes.—The old form of pipes as blown from the mouth.

Chanter.—The melody pipe on which the tune is fingered.

Practice Chanter.—The chanter used by beginners and blown directly from the mouth, without the bag, or reservoir, to hold the wind.

Regulators.—The keys producing concords, or the keyed chanter, played by the wrist or “heel of the hand.” As a rule the Irish pipes have three drones and three regulators, though some pipes have four regulators, each containing four keys.

Drone.—The long, fixed pipes fitted with reeds.

Sliders.—Moveable joints for tuning.

Full Set.—Applied to the Irish Uilleann pipes when furnished with three drones and three regulators.

Blowpipe.—The pipe through which is blown the wind from the mouth in the case of the Irish war-pipes and the Scotch bagpipes, or the Highland pipes.

Bellows.—The reservoir blown by the elbow, as in the case of the Irish Uilleann pipes and the Northumbrian pipes, as also the Lowland or Border pipes.

Appendix C.

Composers who have employed Pipe Music.

André-Cardinal Destouches (1671-1749).
Charles Emmanuel Borgon, *circa* 1672.
Jean Baptiste Lully (1633-1657).
James Hotteterre, *circa* 1720.
Baptiste Anet (1675-1775).
Henri Baton, *circa* 1725-35.
Jean Féry Rebel (1660-1747).
Charles Baton, *circa* 1730-40.
Philippe Chédeville, *circa* 1725-49.
G. F. Handel (1685-1759).
Lawrence Grogan, *circa* 1725-1745.
Edward Sterling, *circa* 1740-1755.
Walter Jackson, *circa* 1748-1765.
John Moorehead, *circa* 1760-1775.
Patrick Courtenay, *circa* 1775-1790.
Patrick O'Farrell, *circa* 1790-1810.
P. M. MacCrimmon, *circa* 1715-1725.
J. MacIntyre, *circa* 1718-1728.
D. B. MacCrimmon, *circa* 1745-1750.
John MacArthur, *circa* 1750-1785.
William Shield (1748-1817).

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Franz Josef Haydn (1732-1809).

Louis Spohr (1784-1859).

Franz Schubert (1797-1828).

Francis Adrien Boieldieu (1775-1834).

Ludwig van Beethoven (1770-1827).

Giacomo Meyerbeer (1791-1864).

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Appendix E.

Pipe Bands in the British Army.

AT present there are twenty-one pipe bands in the British Army, of which the most important are:—The Royal Scots, Borderers, Cameronians, Highland Light Infantry, Seaforth Highlanders, Gordon Highlanders, Argyle and Sutherland Highlanders, and Royal Highlanders. In recent years many of the Irish regiments have taken up the Irish war-pipes. The war-pipes of the old 5th Inniskilling Fusiliers—when that regiment was disbanded—were acquired by the Waterford R.G.A.; and the 4th Inniskilling Fusiliers—the Tyrones—also have a pipe band, as likewise the 2nd battalion of the Inniskilling Fusiliers.

In 1903, through the generosity of Lord Castletown, K.P., Lieutenant-Colonel, the Queen's County Militia—now the 4th battalion P.O.W. Leinster Regiment—were presented with a fine set of war-pipes. The 1st battalion of the same regiment formed a pipe band in 1908, and the 2nd battalion followed suit in 1910.

The 2nd battalion of the Dublin Fusiliers have a pipe band, as have also the 3rd battalion of the 18th Royal Irish. The London Irish and the London Scottish companies have excellent pipe bands.

As a rule in the case of regiments with Irish war-pipe bands, eight pipers constitute the musical corps, but the full strength

Appendix E

is supposed to be twelve. The 18th Royal Irish in India have a set of Brian Boru war-pipes.

In the British Army there are only six pipers officially recognized, the Pipe Major and five others, who are known as "full" pipers; but mostly there are eleven players in addition to the sergeant piper, the six unofficial pipers being known as "acting" pipers, whose pay is arranged for by the officers of the battalion.

As has been stated in Chapter XXI., there are a number of volunteer pipe bands like the Glasgow Highlanders and the 1st Sutherland H.R.V. Some of the Scouts have likewise formed pipe bands.

There is no gainsaying the fact that the war-pipes are most effective in British regiments; and even though the twentieth century Philistine may term the music as "archaic" and "barbarous," yet the skirl of the pipes has a charm that makes a special appeal to the Irish and Scotch, and Celts in general.

Appendix F.

O'Farrell's Treatise on the Irish Bagpipes (published in 1801).

THE UNION PIPES,

being an instrument now so much improved as renders it able to play any kind of music, and with the additional accompaniments which belong to it, produce a variety of pleasing harmony, which forms, as it were, a little band in itself.

Gentlemen, after expressing a desire to learn the pipes, have been prevented by not meeting with a proper book of instructions, which has induced the author to write the following treatise, which, it is presumed, with the favourite collection of tunes added thereto, will be acceptable to all lovers of ancient and pastoral music:—

The first thing to be observed in learning this instrument is the fixing it to the body, so as to give it wind, which is done as follows:—

Appendix F

There is a small pipe fastened to the bag, the top of which is to be fixed in the mouth of the bellows, so as to convey the wind freely to the bag; there are also two ribbons, or strings, fastened to the bellows, the longest of which is tied round the body, so as to keep the bellows steady; the other ribband is brought over the arm and fastened to the small end of the bellows.

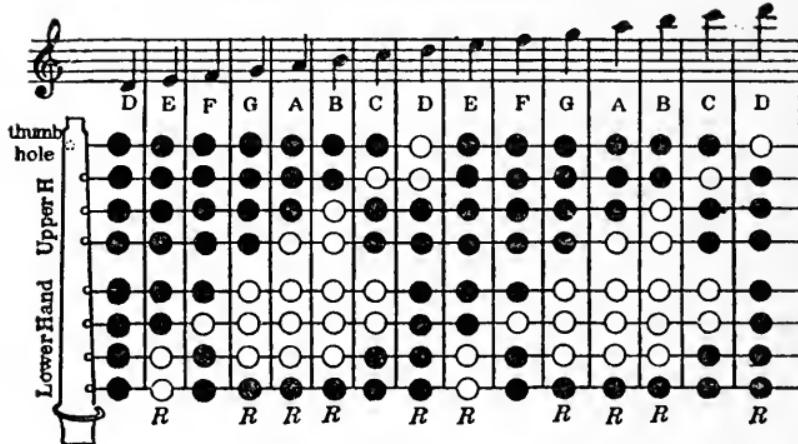
When done, the learner may begin to blow by moving the arm to which the bellows is fixed up and down, easy and regular, until the bag is full of wind, which must then be fixed under the opposite arm and pressed so as to produce the tone. The learner may, at the same time, stop the upper part of the chanter with that hand where the bag rests, by placing the tops of the fingers on the holes, keeping the bag well secured with one arm and blowing constant and steady with the other, which, when the learner finds he can continue to do with ease for a few minutes, he may then proceed to stop the lower part of the chanter. But not with the tops of the fingers as the upper hand, it must be done by placing the little finger on the lower hole and the middle part of the other three fingers on the next holes, keeping the thumb behind to support the chanter. The Drones are not to be kept over the hand, but under, so as to rest near the body.

The learner then sitting as upright as possible, having all the holes stopped, begins to sound the first note, D, which will produce a soft, full tone as often as the chanter is well stopped.

When master of blowing and stopping the pipes you may proceed to the the following scale. At the same time I would advise the learner to stop all the drones for some days until he can play a tune or two:—

Story of the Bagpipe

A SCALE OF THE NATURAL NOTES



The first thing to be observed in the above scale is that the notes of music are placed on five parallel lines called a stave, each note distinguished by its proper name. Secondly, the next table, which has eight lines, on each of which there are a number of black and white dots, the black signifying such fingers as are to be stopped, and the white dots such as are to be raised.

The high notes, or what are called pinched notes, on the pipes begin in E, over which there is a mark thus to signify that the bag must be pressed somewhat more than in sounding the other notes.

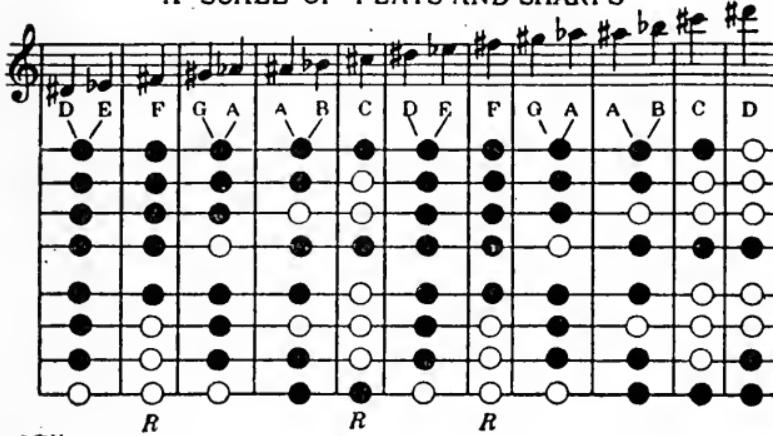
The letter R is likewise fixed under the eight lines, to signify that the chanter must there rest on the knee, and for that purpose it would be requisite to provide a small piece of white leather to place on the knee under the chanter, as nothing else will stop the wind so well.

The learner may then begin to make the first note, D, by having all the holes perfectly stopped, as may be seen by

Appendix F

observing so many black dots on the lines representing the eight holes of the chanter. The next note is E, which is marked in the table with two white dots on the two lower lines, to signify that the two lower fingers are to be raised together, while the chanter rests on the knee.

A SCALE OF FLATS AND SHARPS



EXPLANATION OF THE PRECEDING SCALE.

It is to be observed in this scale that the sharp of one note is the flat of the next above it. For example, D sharp and E flat in the beginning of this scale are both performed in the same manner, likewise G sharp and A flat, and so of the rest.

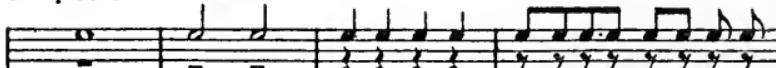
When flats or sharps are placed at the beginning of the stave all the notes on the lines on which they are fixed are to be played sharp or flat unless contradicted by a natural.

A sharp marked thus \sharp before any note makes it half a tone sharper or higher. A flat, marked thus \flat , makes it half a tone lower; and a natural, marked thus \natural , reduces any note made flat or sharp to its primitive state.

Story of the Bagpipe

A SCALE OF NOTES WITH THEIR PROPER RESTS

A Semibreve is equal to 2 Minims 4 Crotchets 8 Quavers



16 Semiquavers or

32 Demisemiquavers.



Whenever rests occur they simply silence for the length of the note they severally correspond. As for example, the rest in the beginning of this scale is equal in time to a semibreve or four crotchets, and the next to the time of a minim, etc.

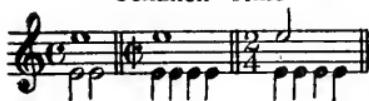
OF TIME.

There are two sorts of time—viz., common and triple. Common time is known by any one of these characters, called time moods, **C** **C** or $\frac{4}{4}$. The two first marks contain the value of a semibreve or four crotchets in each bar, but $\frac{2}{4}$ contains only a minim or two crotchets in a bar. Likewise the first mark denotes the slowest sort of common time, the next a degree quicker, and last a brisk movement. Triple time is known by any of the following figures: $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{12}{8}$, $\frac{4}{3}$, $\frac{6}{4}$, or $\frac{6}{8}$; and all moods of triple time, the first denoting a grave movement, the two next marks are usually prefixed to slow airs and minuets, and all the rest adapted for jig tunes and brisk music.

A SAMPLE OF COMMON AND TRIPLE TIME.

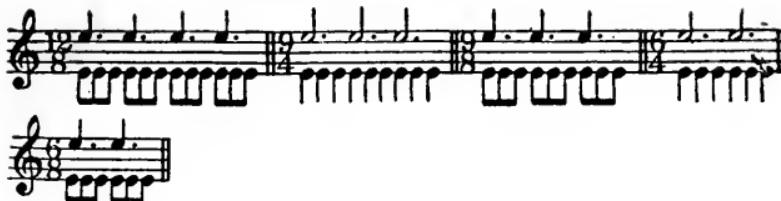
Common Time

Simple Triple Time



Appendix F

COMPOUND TRIPLE TIME.



A dot following any note, thus makes it half as long again—that is, a dotted minim is equal to three crotchets, a dotted crotchet to three quavers, and so of the others; a dot following a rest lengthens it in the same manner.

EXAMPLE



EXPLANATION OF THE VARIOUS MARKS.

A single stroke or bar, thus drawn across the five lines divides the measure, and distinguishes one bar from another. A double bar divides the airs and songs into longer parts, and is always put at the end of a movement. A repeat or signifies that such a part is to be played twice over.

A slur drawn over or under any number of notes signifies that the sound is to be continued from one note to the other. A figure 3 placed over or under any three notes imports they are to be played in the time of two. A figure 6 placed in the same manner signifies that they are to be played in the time of four. A dot with a circular stroke, thus , signifies a pause

Story of the Bagpipe

or rest on the note over or under which it is placed. A direct thus ~ is put at the end of a stave to show what note begins the following.

OF GRACES.

A shake is an agitation or mixture of two sounds together, which is performed by a quick motion of the finger, and is commonly marked thus *tr* over the note that is to be shook. The first shake on this instrument is made on E, and as this shake is occasionally done two different ways on the same note, I would advise the learner to be acquainted with both; it is sometimes done with the chanter resting on the knee, having every finger stopped except the two lower ones, and at the same time beating quick with the first finger of the lower hand—it may also be done with the chanter raised off the knee, having every finger stopped except the one next the lower finger then by a quick beating of the first finger of the lower hand it is performed. All the rest of the shakes are done by a quick motion of the finger above the note required to be shook. For example, if G is to be shaken, the note A above it must beat quick, as may be seen in the following example:—



Appoggiaturas  are little notes which borrow their time from the notes before which they are placed. For example—



Appendix F

OF TIPPING OR POPPING THE NOTES ON THE PIPES.

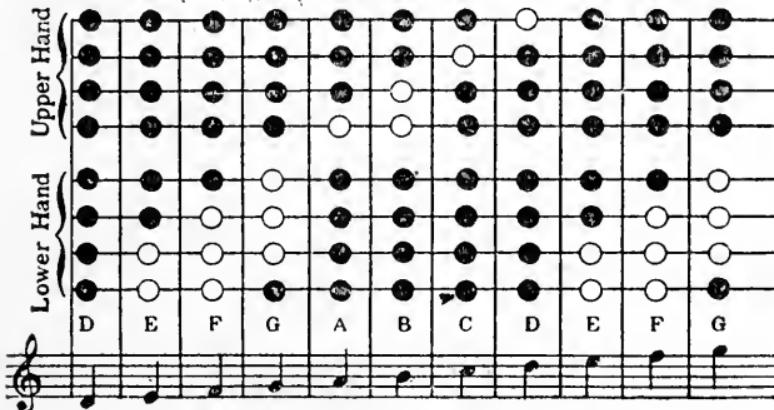
A knowledge of this is very necessary to every person who is desirous of playing the instrument perfectly, so it ought to be studied as soon as the pupil is well acquainted with the gamut, and can blow and stop the chanter well.

What is meant by tipping is making every note staccato or distinct, and is done by having the chanter close on the knee with all the holes stopped, then by a quick rising of any one or more fingers up and down together the tipping is performed.

In tipping low D you must have all the holes stopped, then raising the chanter quick off the knee and down again, it is done, which you may repeat as often as you please. In tipping some other notes on the pipes you raise two or three fingers at a time, which must go up and down the same as if there was but one.

The following will show such notes as require tipping, and likewise how many fingers are to be raised together. The chanter must rest on the knee while the tipping is performing.

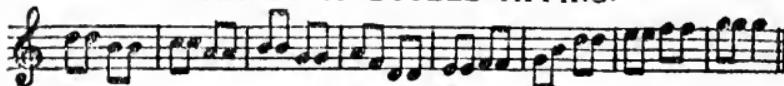
A SCALE OF SUCH NOTES AS REQUIRE TIPPING



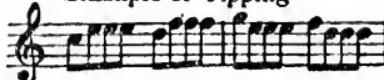
Story of the Bagpipe

When the pupil finds he can make all the above notes distinct he can proceed to the following example, where the notes are double tipped, and make the two first by raising the thumb of the upper hand quick up and down twice, and so of the rest.

EXAMPLE OF DOUBLE TIPPING.



Example of Tipping



Other Examples of Tipping



OF CURLS

Curls are frequently introduced in jig tunes and reels, and have a very pleasing effect in giving double harmony and spirit to the music, and therefore ought to be practised at leisure. In the following example may be seen some useful and popular curls much practised:—

Three examples of musical notation labeled Example I, Example II, and Example III. Each example shows a measure of music with specific notes highlighted, representing different types of pipe curls.

The curl in the first example, being a principle one on the pipes, is performed by sounding the note D by a sudden pat of the lower finger of the upper hand, then slurring the other notes quick and finishing the last note by another pat of the

Appendix F

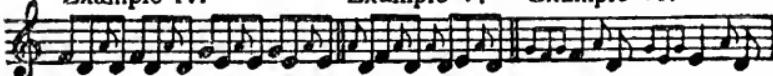
lower finger of the upper hand. The curls in the second example are easily done, as it is made while sounding the second note of each of the three tied quavers by a sudden pat of the same lower finger of the upper hand, and answers for two notes. In the third example the curls are done in the same manner by pat of the finger while sounding the second note of each of the tied quavers.

OF OTHER CURLS.

Example IV.

Example V.

Example VI.



In the fourth example the curl is made by a pat of the same finger while sounding the second note of the tied quavers. Example the fifth, by a pat of the same finger while sounding D, slurring the next note and finishing the last by another pat of the same finger. Example the sixth, the curl is made by two quick pats of the upper finger of the lower hand while sounding the first note F, and finishing the next note, D, by a pat of the same finger. The third note, E, in the same example begins by two pats of the upper finger of the lower hand and finishes the next note, D, with one pat of the lower finger of the upper hand.

OF TUNING THE DRONES OR BASS.

Most good performers at this time have only two drones going at once, which are the two large ones. The large drone must be stopped, then sounding lower A to the smaller drone, it may be screwed inward or outward till the sound is equal to A, then sounding the large drone, it may be screwed in the same manner till the sound of it is an exact octave to the rest.

Story of the Bagpipe

OF THE USE OF THE REGULATOR.

The regulator, being one of the principal accompaniments to the chanter, is used by most performers on this instrument, and when managed with judgment produces a very pleasing harmony, but I would not advise the learner to practise the regulator until he could play a few tunes well.

There are generally four keys fixed to the regulator, the lower of which is F, and must sound the same note as low F sharp on the chanter. The next key is G, and must be exactly in tune with low G on the chanter. The next key above that is A, and is tuned to low A on the chanter. The upper key of the four is B, and is likewise tuned to B on the chanter. The following example will show what notes on the chanter that each key of the regulator will agree with.

EXAMPLE OF THE CHANTER AND REGULATOR.

The image shows two staves of musical notation. The top staff is labeled 'Chanter' and the bottom staff is labeled 'Regulator'. Both staves begin with a treble clef. The Chanter staff has a key signature of one sharp (F#) and contains six measures of music. The Regulator staff has a key signature of no sharps or flats and contains four measures of music. Below the Regulator staff, the text 'lower key' is written.

It must be observed that it is with the wrist or heel of the lower hand that each key is touched, and care must be taken not to touch two keys at the same time. I would advise the pupil to begin the use of the regulator by first sounding the note low D, on the chanter, to the low key F on the regulator, which after a little practice will lead to a knowledge of the other keys.

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